

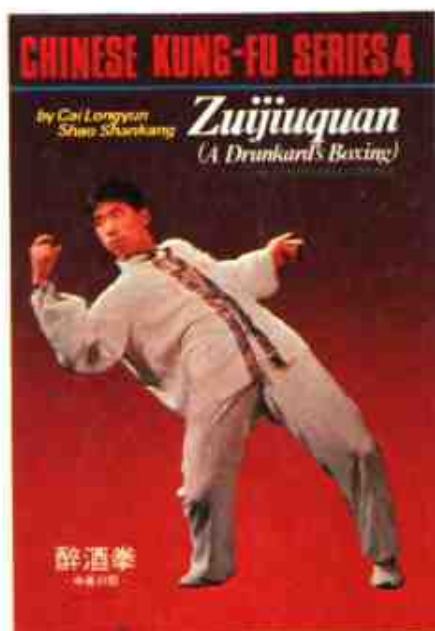
# CHINESE KUNG-FU SERIES 1

## *Monkey Style*

猴拳







醉酒拳，是中國武術的象形拳術。舞練時步法跟踉，身形飄忽，時而舉杯自酌，時而顛扑醉倒。由於它的運動形式如此別緻，致使這一拳術能流傳至今。

醉酒拳的特點是：寓拳法於醉形，藏機關於跌扑，練習醉酒拳，對發展身體各部肌肉的力量、各部關節的靈活、各部韌帶的伸長和鞏固及對血液循環器官、呼吸器官等內臟器官起着積極的鍛練作用。

本書對如何學習這種拳術有詳細的文字及圖說明。大卅二開平裝本，全書一百六十頁。

Zuijiuquan (A Drunkard's Boxing) is a pictographic boxing in Chinese Martial Arts. As the name connotes, it contains movements depicting a person in a drunken state. The characteristic features of Zuijiuquan are: the skill of boxing resides in drunkenness and the scheme of pugilism hides in pouncing and falling. These help strengthen muscles, and are also beneficial to the internal organs of the body. Therefore, it is a good exercise for fitness building.

160 pages

21 x 14 cm.

Paper

海峰出版社出版

Published by HAI FENG Publishing Company



ISBN 962-238-002-6

Published & Printed  
in H.K.

# *Monkey Style*

## 猴 拳

By Xi Yun-tai & Li Gao-zhong

習雲太、李高中著

*Chinese-English*

(中英對照)

HAI FENG PUBLISHING COMPANY

海 峰 出 版 社

© Hai Feng Publishing Company, 1982

ISBN-962-238-002-6

Publishing by  
**HAI FENG PUBLISHING COMPANY**  
Rm. 701, Chung Shang Bldg. 7/F.  
9-10 Queen Victoria St.  
Hong Kong

Printed by  
**FRIENDLY PRINTING COMPANY**  
Kapok Industrial Bldg. Blk. "B"  
373, To Kwa Wan Rd. 4/F.  
Kowloon, Hong Kong

First Edition March 1982  
Second Edition August 1982  
Third Edition May 1983

## 猴 拳

作者：習雲太、李高中

出版：海峰出版社

香港中環域多利皇后街十號八樓701室

印刷：友利印務公司

九龍土瓜灣道373號五樓B座

一九八二年三月第一版

一九八二年八月第二版

一九八三年五月第三版

版權所有 翻印必究

**HF-P-29**

## 《猴拳》簡介

本書是一本有關猴拳的書籍。書中首先介紹了猴拳的特點、歷史、技術要求、形似和神似，以及掌握猴拳的方法；全書着重介紹了中國「猴王」蕭應鵬的猴拳套路，每個動作都作了詳盡說明，並配有插圖。

本書既是初學猴拳者的入門教材，也是武術行家們的研究資料。

## The Monkey Style

This is the first book on the Monkey Style (houquan) ever published in China or abroad. It presents a complete and vivid account of this ancient Chinese art of self-defence from its characteristics, history, technical requirements, form and essence, to the proper way of learning, practising and mastering the art. The focus is on the sequence developed by Xiao Yingpeng, China's "Monkey King". Every movement of this sequence is described in detail with the aid of illustrations.

Apart from being a useful guidebook for the beginner, it is an indispensable work of reference for professionals of *wushu*, or Chinese martial arts.

## 目 錄

1. 馳名中外的猴拳	1
2. 歷史悠久的猴拳	5
3. 猴拳與長壽	10
4. 猴拳的“五句經”	12
5. 猴拳的形似和神似	17
6. 猴拳的套路和基本動作	22
7. 怎樣用套路圖解自學猴拳	26
8. 猴拳套路	33
9. 猴拳套路中常見術語	120
10. 猴拳的對攻戰術	126
11. 結束語	132
附錄：猴拳套路路線示意圖	134

# Contents

1. The Monkey Style, an Art Well-known in China and Abroad	3
2. The Monkey Style, an Art with a Long History	7
3. The Monkey Style and Longevity	11
4. The “Five Cанныs” of the Monkey Style	14
5. Physical and Spiritual Resemblance of the Monkey Style	19
6. The Sequence and Basic Training of the Monkey Style	24
7. How to Learn the Monkey Style by Oneself with the Help of Diagrams and Illustrations	28
8. The Monkey Style Routine	33
9. Definition of Terms Used in the Chapter on the Monkey Style	122
10. Tactics of the Monkey Style in Actual Confrontations	128
11. Conclusion	133
Appendix: Diagram of Monkey Style Routine	135



## 一、馳名中外的猴拳

中國功夫，遺產浩瀚，取之不盡。

維妙維肖、引人入勝的猴拳就是中國功夫的寶貴遺產之一。

聰明、伶俐、勇敢、頑皮的猴子，是人們喜愛的觀賞動物。中國著名古代小說《西游記》中就有猴王孫悟空栩栩如生的形象，“孫悟空大鬧天宮”，已成為老幼皆知的民間傳說。在京劇舞台上也有不少令人叫絕的“猴相”和“猴戲”。武術園地上的猴拳，則是另一種表現猴子形象的獨特技藝。

猴拳是一種吸取猴子敏捷、靈活、機智、好動等特點，綜合武術中的踢、打、摔、拿、跳躍、翻騰等攻防技巧而編成的拳術。表演起來有如金猴出世、悟空再現，不僅給人們以有趣的享受，而且是一項增強體質、培養意志、訓練格鬥技能的中國功夫。

猴拳在漫長的發展過程中，由於地區、師授、個人特點等多種原因，逐步形成了不同技術風格的各種猴拳流派，但在手、眼、神、步上的要求都是相似的，一般都要求做到下列二十二字，即：**剛、柔、輕、靈、綿、巧、躲、閃、神、束、抓、甩、採、切、刁、拿、扣、頂、纏、蹬、蹯、彈**。在這二十二個字中，前十個字，指的是整個動作的要求，要求神視意達、脆快有力、剛柔相間、輕靈敏捷。中間八個字，指的是上肢的手法。最後四個字，指的是下肢的腿法。

只有掌握了這些技術要求，表演起來才能維妙維肖、形神兼備，把猴子的特點再現在觀眾面前。正是：

跳躍旋轉快如風，

三閃六躲密林中，  
艱險環境能適應，  
機警敏捷體輕鬆。

採摘仙桃習如常，  
四處窺望善躲藏，  
抓打勾掛顯靈氣，  
猴拳神技堪贊揚。

# I. The Monkey Style, An Art Well-Known in China and Abroad

The world-famous Chinese art of health-building and self-defence, popularly called *gongfu* (or *hung fu*) is a vast, inexhaustible heritage of our nation. The Monkey Style, so intriguing and yet so true to life, is a part of this priceless heritage and a gem in the world of martial arts.

The intelligent, cute, courageous and mischievous monkey is a lovable animal. A very lively image of the mammal was created in the character of the Monkey King, Sun Wukong, in the classic Chinese novel « *Pilgrimage to the West*. » “Monkey Wreaks Havoc in Heaven”, an episode in this novel, has become a folk legend delighting young and old alike. On the Peking Opera stage, there are also many plays with “monkey’s image” that never cease to draw applause. In the martial arts, the monkey’s image is recreated in the unique skills and artistry of the Monkey Style.

The Monkey Style is a Chinese boxing system that combines the techniques of attack and defence of *wushu* such as kicking, striking, throwing, holding, leaping and somersaulting, with the quick response, nimbleness, resourcefulness and activeness characteristic of monkey. The style in action is like the mythical Golden Monkey coming into the world and the legendary Monkey King making his reincarnation. It is not only a pleasing

sight to watch but a Chinese *gongfu* style that promotes physical fitness, strengthens the will and trains fighting ability on the part of the player.

For various reasons, chiefly its regional differences, methods of instruction and personal characteristics, different branches of the Monkey Style with distinct technical characteristics have emerged during the long course of its development. However, the basic requirements and movements of the hands, feet and eyes are similar. These have been summarized in 22 Chinese characters meaning: firmness, suppleness, lightness, nimbleness, persistence, cunning, elusiveness, wariness, vigour, restraint, grasping, burling, plucking, chopping, parrying (with wrist motion), gripping, pressing with palm, pushing, entwining kick, thrust kick, snap kick and springy kick. Of these, the first ten are the requirements for the body as a whole, each of which calls for a close coordination of mind and body, brisk and forceful movements, firmness alternating with suppleness, extraordinary speed and agility. The next eight are for the upper limbs and the last four for the legs and feet.

It is only when these technical requirements are met that Monkey Style can be real and lifelike. The characteristics of the monkey should be reproduced as vividly as described in the following lines:

He leaps and turns quick as the whirlwind,

He hides and dodges as if in the thick woods.

He's alert and nimble with a relaxed body,

'Mid dangers and hardships he's all at home.

He plucks celestial peaches like doing mere routines,

He sees in all directions and is quick to hide himself,

He shows liveness in grasping, striking, hooking and hanging,

The divine skills of Monkey Style are held in high esteem.

## 二、歷史悠久的猴拳

猴拳是中國古代文化的寶貴遺產，它有着悠久的歷史和廣泛的羣衆基礎。

在中國古籍《尚書》中，把模倣各種動物形象或動作的“舞”稱爲“百獸舞”。以後，“百獸舞”逐漸和技擊方法相結合，便形成了象形拳術。

猴拳是象形拳的一種。早在漢代就有“獼猴舞”，西漢的長信少府（官名）楨長卿就曾在一個盛大的宴會上，乘酒酣之時表演了“獼猴舞”。

中國湖南長沙馬王堆三號漢墓出土的漢初帛畫導引圖上，也有“沐猴謹”的名目和圖象。“謹”，就是喧叫的意思。其內容正是二千一百多年前的古代猴拳，它生動地再現了猴子的機靈動作和諧謔性格，頗爲引人。

後漢三國時代，名醫華佗創編了“五禽戲”。在《後漢書·華佗傳》中記載有“五禽戲”。它是模倣虎、鹿、熊、猿、鳥五種禽獸玩耍、嬉戲動作而創編出來的。這是一種古老的健身方法，其中就有猴形。華佗不僅身體力行，堅持鍛煉，而且還大力推廣，親自教給瘦弱的病人鍛煉。有促進健康、祛病延年之效。據古書記載：華佗的學生吳普、樊阿等人堅持練習五禽戲，活到九十多歲還耳聰目明，牙齒堅實。

從這裏可以看出：喜人的猴子形象早已成爲古代人民鍛煉的一個內容了。

到了明代，名將戚繼光《紀效新書》拳經捷要篇中，記載有“宋



太祖有三十二勢長拳，又有六步拳、猴拳、回拳。”可見猴拳在明代已是一個重要拳種。

明朝王士性在《嵩遊記》中還生動地描述了所見猴拳的技藝，他寫道：“下山再宿，武僧又各來技獻，拳棍搏擊如飛，他教師所束手視，中有猴擊者，盤旋踴躍，宛然一猴也。”猴擊，既有猴子的形象，還有手法和腿法。

明朝隆慶三年（公元1569年）刊行的鄭若曾著《江南經略》中記載有“猴拳三十六路”，可見當時猴拳已發展到一定規模。

清末，在陝西岳縣高山地區流傳着一種“鷄子高山鬬練子拳”，即是猴拳。

## II. The Monkey Style, An Art with a Long History

Monkey style is a legacy of ancient Chinese civilization. It has seen a history of several thousand years and is deeply rooted in the masses.

The Chinese classic « *Shangshu* » (Book of History), compiled nearly three thousand years ago, called all kinds of dance that imitated the forms and movements of various animals by the generic term, the Dance of 100 Beasts. In the course of time, the Dance of 100 Beasts assimilated various methods of attack and defence to become what is known as "symbolic boxing".

*Houquan* is a kind of symbolic boxing. As early as in the Han Dynasty (206 B.C. — 220 A.D.) a kind of dance based on the actions of the macaque, a short-tailed monkey, was already in existence. Tan Changqing, an official of the earlier Han Dynasty, once gave a demonstration of this dance at a grand feast when he was under the influence of wine.

A silk painting of the earlier Han period unearthed from the No. 3 Han Tomb at Mawangdui, east of Changsha, Hunan Province, contains an inscription of "A Bathing Monkey Calls" and pictured. It has been established that the picture represents an ancient form of Monkey Style practised 2,100 years ago. The monkey's clever movements and playful nature were vividly portrayed in the painting.

Hua Tuo, an eminent surgeon of the Later Han (25 — 220 A.D.) and the Three Kingdoms (222 — 265 A.D.) periods,

invented what he called the "Five-Animal Play", records of which are found in "The Biography of Hua Tuo" of the « *History of the Later Han Dynasty* ». The "play" consisted of a series of health-building exercises, imitating the sportive and frolic movements of five animals – the tiger, deer, bear, ape and horse. Hua Tuo not only practised it himself, but taught it to the sick and the weak as a means of promoting health, resisting diseases and prolonging life. According to historical records, his disciples, Wu Pu and Fan Ah, who persevered in doing the "Five-Animal Play" had been hearing, sharp sight, strong and firmly-rooted teeth in their nineties. It shows that the image and ways of the monkey have been a part of the health-building exercises of the Chinese people since very ancient times.

By the Ming Dynasty (1368-1644) Monkey Style had become one of the principal forms of Chinese boxing. Qi Jiguang, a general of that period, in a chapter on boxing in his book « *Jixiao Xinshu* » (Repledging My Loyalty to the State), wrote: "Emperor Taizu of the Song Dynasty practised not only the 32-posture *changquan*, but also the six-step boxing, *houquan* and *equan* (bird decoy boxing)."

Wang Shixing, a scholar of the same period, gave a lively account of this art in his book « *A Journey to the Songshan Mountain* ». He wrote: "When I descended the mountain and returned to my lodge, the priests again performed various kinds of martial art to entertain me. Fists and clubs struck about like lightning. Among them was a monkey style exponent who leaped and turned as though he were a real monkey."

In Zheng Ruozeng's book « *Jiangnan Jinglue* » (Posting as Governor in the South of the Yangtze River), published in the third year (1564) of the reign of Emperor Longqing of the Ming Dynasty, reference was made of "36 tactics of *houquan*", an indication that the art was already highly developed by

this time.

Towards the end of the Qing Dynasty (1644-1911) kind of pugilism called the “Kite Mountain Art of Training and Fighting” was practised in the mountains of Yuexin County, Shaanxi Province. This was precisely the Monkey Style itself.

### 三、猴拳與長壽

動是長壽的秘訣。

猴拳仿照猴子好動的特性，吸取了許多對健身有益的技巧，在學習猴拳的“練而生味”的過程中，能起到健身、防病、延年、益壽的作用。

猴拳中有許多手法、腿法、身法、步法，均能提高身體素質。例如模倣猴子機智敏捷的閃展、翻騰動作，能發展身體的靈巧；猴拳中快速的伸屈性手法、眼法，則對提高全身爆發力有一定作用。特別是一套猴拳的幾十個主要動作需在幾分鐘內一氣呵成，並做到“氣不出聲，面不改色”，這對人體內的新陳代謝有着良好影響。

事實證明，練猴拳確能促進長壽。中國著名老“猴王”蕭應鵬今已六十六歲，仍然紅光滿面、精神抖擻，不僅可以上場表演，而且可做高難動作，功夫不減當年，真乃：老而不衰、壯心不已！



### **III. The Monkey Style and Longevity**

Motion is the Key to long life. The Monkey Style, which is largely an imitation of the monkey's love of action, contains many physical skills that are beneficial to health. Constant practice, besides cultivating interest, increases the body's resistance to disease and prolongs life.

There are numerous movements of the body, hands, legs and feet in Monkey Style that will improve one's physical condition. For instance, the quick and clever dodges and somersaults in imitation of a monkey develop speed and agility, and the rapid stretching and taking back of the limbs enhances the dynamic power of the whole body. If the several dozen principal movements of the Monkey Style sequence are performed at one go, lasting no more than a few minutes, with no loss of breath or change of colour, it will have a good effect on the body's metabolic process.

That monkey boxing prolongs life has been proven in practice. Xiao Yingpeng, China's famous Monkey King, at 66 is still hale and hearty. He not only continues to give performances, but is still capable of performing highly difficult feats, winning awards at the national martial arts tournaments every year. His achievement is a classic example of age without senility, of interest and ambition that never flag.

## 四、練猴拳的“五句經”

練猴拳的基本要求是**形象、意真、法密、步輕、身活**，俗稱學習猴拳的五句經：

**形象**：即在身法上要模倣猴子的松肩、縮脖、圓臂、束身，同時還要彎肘、曲腕、屈膝。由於猴子走路歪歪倒倒，不像正常人穩穩當當的走路，因此，步子宜採用輕巧、靈活的脚尖步、小跳步，腿法上多用屈伸性的踹、點、蹬、彈等動作。在手法上，要根據猴子靈活、敏捷的特點，採用刁、拿、鎖、扣、抓、勾、頂腕等技擊方法。

**意真**：即要顯示猴子的內在精神。我們練的是猴拳，不是簡單的模倣猴子形象的猴舞。因此，猴拳必須要象其形、取其意。不僅要表現出猴子機智敏捷的特點，而且要有攻防意識，要有克敵觀念，否則會給人神散意失、不夠逼真之感。

**法密**：即方法要密集連貫。在表演藝術上，要有動有靜，有起伏，有節奏。在攻防方法運用上，強調進攻的組合動作，一組至少有三、四個動作組成。例如對方用右手伸拳奔我胸部打來，我先向左躲閃，同時用右手刁拿對方手腕，用左手橫切對方的右肘關節，根據對方的反應，再作對策。如對方重心前移，這一手法就成功，如對方後移撤步，就必須運用第二個手法：頂腕，以右腕頂擊對方的胸口。若再不成功，立即運用第三個手法：右腕上甩擊對方下頷，與此同時用膝蓋頂對方裆部，距離稍遠的話也可用彈腿踢擊對方裆部。總之，要連續進攻、方法密集，不給對方喘息的機會，以達到取勝的目的。

**步輕：**在猴拳表演中，無論跳躍、爬走都要輕巧靈活。在攻防中，前進後退、左右移動都要步輕，使對方覺察不到，而且要快速，做到身、手、步三者並進，這樣才能把全身力量集中於一點，以加強突然襲擊的打擊效果。

**身活：**身子的靈活是非常重要的。起伏、展束、綿巧、躲閃都要靈活，這樣才能把猴拳的“靈氣”生動地表現出來。

## IV. The "Five Canons" of the Monkey Style

There are five basic requirements for the Monkey Style, namely physical resemblance, spiritual likeness, concentrated tactics, light steps and a nimble body. These are popularly called the "five canons."

**Physical resemblance.** The performer should assume the bodily poises peculiar to a monkey, e.g. his shoulders should be relaxed, his neck drawn in, his arms curled, his body contracted, and his elbows, wrists and knees bent. Since the monkey does not walk steadily but wobbles from side to side, the steps of the Monkey Style should be quick, light toe-steps, or short springing ones. Its most often used kicking techniques are those involving the bending and stretching of the legs such as snap kick, thrust kick, stamp kick, and springy kick. For the upper limbs, such techniques as feinting, gripping, locking, pressing, grasping, hooking and wrist-pushing should be used with the speed and agility characteristic of a monkey.

**Spiritual likeness.** The spirit of the monkey should be expressed, for what we are performing is monkey boxing, not a dance that requires only simple imitation of the animal's outward appearance. Likeness should be achieved in both form and spirit. It is not enough just to demonstrate the monkey's shrewdness and agility; there must be a real sense of attack and defence, an awareness of the presence of an "enemy". Otherwise, your performance will not look real; it will seem lifeless and meaningless

to the onlooker.

**Concentrated tactics.** By this we mean concentration and continuity in our methods of attack and defence. Monkey Style is performed with alternating motion and rest, tension and relaxation, that is, with rhythmic movements. In both attack and defence, the emphasis is on the launching of a series of movements, with at least three or four in each series. As an example, let us assume that my opponent aims a blow at my chest with his right fist. My immediate response will be to side-step to the left to avoid the blow. At the same time, however, I should grab his wrist with my right hand and cleave horizontally at his right elbow joint with my open left. The next move will depend on how my opponent has reacted. If he has shifted his weight forward, these moves of mine will be succeeded. But if he steps backwards, I must employ a second method, the wrist-push, which is to strike and push his chest with my right wrist. If this still does not succeed, I must quickly use a third method: strike at his lower jaw with an upward swing of my right wrist and at the same time ram my knee into his crotch. Or, if we are not close enough, I can give him a short springing kick in the crotch. In short, to win, I must attack continuously with closely concentrated tactics, giving my opponent no chance for respite.

**Light steps.** All movements in the Monkey Style should be light, nimble ones, be they leaps or crawls or anything else. Whether you are moving forward or backward, to the right or left, your steps should be light, fast and noiseless as if to take an opponent unawares. The body, arms and legs should act in close coordination, for only in this way can all your strength be concentrated at one point to increase the effectiveness of an attack.

**A nimble body.** This is very important. Whether you are rising or falling, stretching or contracting, dodging, warding



or manoeuvring, great speed and agility are needed, without which the “spirit” of the art could be lost. ·

## 五 猴拳的形似和神似

武術界有幾句名言：“手眼身法步，精神氣力功”、“手到眼不到，等於瞎胡鬧”。練猴拳，不僅要形似，更重要的是神似，以形傳神，形神兼備，而神似的關鍵，首先在於眼神。

眼睛是心靈的窗戶。每個動作要是眼神達不到，眼神無力，那就好似泥塑木雕，沒有靈氣，是死的，不是活的。古云：“畫龍點睛”，只有眼神活了，整個猴子形象才能活靈活現，這說明眼睛是多富有表現力啊！

舉凡喜怒哀樂、痴嗔怨驚等各種複雜情感，眼睛都能表達出來，猴拳也不例外。練好猴拳的眼神，不僅能表達猴子的心理和情感，同時從武術的攻防戰術上講，複雜的眼神能起到虛虛實實、麻痺“對方”的作用，以便乘敵不備、克敵制勝。

要練好猴拳的眼神，首先要了解猴子眼睛的特點。猴子的眼睛始終是圓溜溜的，習慣正眼看人，從不斜視、旁觀。猴子若要觀看左右事物，則轉動腦袋而不轉動眼珠，平時也沒有閉眼的習慣。更需注意的是猴子眨眼時，眼皮動，眉毛不動，因此，我們在練習眼神時必須下苦功夫，除了仔細觀察猴子的眼神外，還需自己對着鏡子有意識練習瞪眼、眨眼。開始練習會引起頭昏腦脹、眼睛酸痛，練習幾個月後就可運用自如。

在掌握猴子基本眼神之後，就要學習表達各種複雜的感情。我們這裏捕捉了“猴王”蕭應鵬在表演猴拳中的十六個眼神，供讀者借鑒。

神猴下山，活蹦亂跳爲之“喜”；

金睛圓瞪，氣從鼻出爲之“怒”；  
眉頭一皺，心事重重爲之“哀”；  
眼角舒展、心花怒放爲之“樂”；  
目光下沉、偵察敵情爲之“俯”；  
提高警惕、翹首而望爲之“仰”；  
目光一瞬、眼珠不動爲之“窺”；  
東張西望、環顧四周爲之“探”；  
生性頑皮、風趣無窮爲之“逗”；  
胆小易怕、閃到一旁爲之“怯”；  
風雲突變、反應靈活爲之“驚”；  
動中求靜、悠然自得爲之“靜”。

## **V. Physical and Spiritual Resemblance of the Monkey Style**

Some of the celebrated sayings in the martial arts circle are as follows:

“Your hands, eyes, body, tactics and footwork should be dexterous, spirited, vigorous, powerful and well-trained.”

“If you fail in the use of your eyes, all your achievement in the exercise of your hands will be meaningless.”

While the Monkey Style requires physical resemblance to the animal; spiritual resemblance to it is even more important. One must master both the spirit and the form, with the form transmitting the spirit. And the key to spiritual resemblance lies in the spirit of one's eyes.

The eyes are the windows of the soul. Any action not accompanied by proper expression in the eyes will be as lifeless as the posture of a terra-cotta figurine or that of a wooden statue. As the time-honoured ancient Chinese saying goes: “Bring the painted dragon to life by putting in the pupils of its eyes”, so do the spirited eyes of the boxer make the image of the monkey alive and real.

The sophisticated human qualities of joy, sorrow, anger, happiness, infatuation, displeasure, resentment and surprise can all be adequately expressed through the eyes. This is also true when it comes to play the Monkey Style. Spirited eyes not only enable you to reproduce the psychology and feelings of the monkey, but also give you an advantage in executing

the offensive and defensive tactics of martial arts. Sophisticated eye expressions can serve as feints or tricks to divert an adversary's attention, throwing him off his guard while you manoeuvre for an opening.

In order to master the proper eye expressions of the Monkey Style, the learner must first of all know the peculiarities of the monkey's eyes. They are always round and forward-looking. They never turn sideways or squint. If a monkey wants to see something on its left or right, it turns its head instead of its eyeballs. The animal is not accustomed to shutting its eyes, except when sleeping. Another point worth noticing is that when a monkey blinks its eyes, only the eyelids move, not the eyebrows. Because of these peculiarities, great effort and a lot of practice are needed if we are to master the monkey's eye expressions. We must not only observe the animal closely, but consciously practise its ways of staring and blinking with the help of a mirror. At the beginning, the exercise could hurt our eyes and make us dizzy, but a few months' practice should suffice to allow us to perform the exercise with ease.

After having mastered the monkey's basic eye expressions, the next step is to learn how to express all kinds of complicated moods and feelings. We list below for the reader's reference 12 eye expressions and body movements used by Xiao Yingpeng in his demonstrations of the monkey style:

1. The "divine monkey" comes down the hill in leaps and bounds. This is an expression of "happiness".

2. He stares with eyes wide open and snorts from his nose. He is "angry".

3. He knits his brows as if with a heavy heart. He is "sad".

4. He relaxes the corners of his eyes and is beside himself with delight. This is a sign of "joy".

5. He lowers his eyes and "observes the enemy's posi-



tion". This is called "looking down".

6. He heightens his vigilance and raises his head and looks out. This is called "looking up".

7. His eyes twinkle but the eyeballs do not move. He is "peeping".

8. He looks in all directions. He is "observing".

9. He is mischievous by nature and shows an endless array of wits and humours. He is "teasing".

10. Timid, easily frightened, he moves to one side. He is "scared".

11. The situation changes suddenly, and he reacts quickly. He is "surprised".

12. He finds rest in motion; he is calm and unruffled. He is "at ease".

## 六 猴拳的套路和基本動作

現代所有各種流派的猴拳套路一般都貫穿着一定的故事情節，如：猿猴出洞、窺望、看桃、攀登、摘桃、蹬枝、藏桃、蹲坐、吃桃、嬉戲、驚恐、格鬥、獲勝、入洞等。有的爲了增加表演效果，編入一些跌撲滾動和空中翻騰動作，如：槍背（騰空前滾翻）、倒毛（後滾翻）、豎蜻蜓（倒立）、按頭（頭手翻）、鯉魚打挺（蹬足起）、撥浪子（側空翻）等。

猴拳套路可以自學，也可以創造，但要練好猴拳套路不能一蹴而就，“冰凍三尺，非一日之寒”，硬功夫不是一兩天練出來的。民間流傳的：“字要習，馬要騎，算盤要撥拉，把式要踢打”以及“曲不離口，拳不離手”等都是可貴的經驗之談。

練猴拳套路最重要的是先練好基本動作，基本動作練扎實了，打好了基礎，就能“身段隨和，得心應手”。

基本動作一般包括肩、臂、腰、腿、手、步以及平衡、跳躍、旋轉、騰空等練習，可根據自己的身體特點，循序漸進，爲學好猴拳套路打下良好的基礎。

本書下面介紹的猴拳套路是目前中國最老的“猴王”蕭應鵬的獨創套路。蕭應鵬精於“猴道”，他根據猴子靈活敏捷的特點，結合武術的刁、拿、鎖、扣、抓、勾、頂腕等技擊方法，揚棄了老套路中捉虱子、搔癢等庸俗動作，自己創編出來的。這套猴拳既突出了武術鍛煉的攻防技巧，又維妙維肖地模倣猴子的身形和動作。他的步法採用輕巧的脚尖步、小跳步，腿法多採用屈伸的踹、點、蹬、彈等動作，表演起來身靈步捷，形神兼備，妙趣橫生，精彩異常，

實為醉心於猴拳者的良好教材。

## VI. The Sequence and Basic Training of the Monkey Style

Each of the sequences of all contemporary branches of the Monkey Style usually conveys a story related to the monkey. For example, "A monkey comes out of a cave. He looks around, sees trees, climbs a tree and picks some fruits. He tramples on the branches, hides the peaches, then squats down and begins to eat and play. He is surprised by an enemy, but fights and wins, and reenters the cave." Sometimes, to enhance the effects of a performance, actions like falling, pouncing, tumbling and somersaulting are added. Some of these added actions may be: *qianbei* (forward somersault in the air), *daomao* (backward somersault), *shuqingting*; or upright dragonfly (handstand), *antou* (head-spring, or forward roll) *liyu dating*, or carp balancing (juggling with the feet), *bolangzi* (cartwheeling).

While it is true that the Monkey Style can be learnt by oneself and there is always room for variation and creation, it must be borne in mind that mastering the art is not at all an easy task. "Ice does not freeze to three feet thick in one day." Neither can real skill be acquired without long practice. Popular sayings like the following do offer valuable experience for the learner to draw on:

"Handwriting is polished through practice; housemanship is mastered through riding practices; calculating skill on the abacus is obtained in the flipping of its beads; to excel in *wushu*, one must kick and strike."

"As a singer's should never allow his mouth stop singing, so a boxer must never let his hands stop doing martial art."

When one is practising Monkey Style, the most important thing is to master the basic skills, which is like laying the ground-work upon which "the body and limbs can perform as the mind wills."

Generally speaking, the basics of Monkey Style are the movements of the shoulders, arms, hands, legs and waist, plus such exercises as balancing, leaping, spinning and somersaulting (in the air). The beginner is advised to adopt methods of training suitable to his physical condition, learning the art methodically and steadily.

The sequence described in the following chapters is a creation of Xiao Yinpeng, China's oldest living "monkey king". Thoroughly versed in the "ways of the monkey", he has assimilated the animal's in-born speed and agility into the *wushu* techniques of parrying, holding, locking, pressing, grasping, hooking and wrist-push, while dropping such indecorous acts as "catching lice", "scratching an itch", etc. in older versions of monkey boxing. The new sequence he developed, which has won him many distinguished awards at national tournaments, features prominently the techniques of attack and defence and reproduces with lifelike reality the image and actions of the monkey. He moves lightly on his toes, using short springing steps. His leg movements mainly consist of snap kicks, thrust kicks, stamp kicks and springy kicks. The nimbleness of his body, the quickness of his steps, his amusing actions, and his form and spirit are all good patterns for monkey boxers to study and emulate.

## 七 怎樣用套路圖解自學猴拳

猴拳歷來妙趣無窮，其套路也比較複雜。沒有“複雜”的組合，也就談不上“無窮”的韻味。

在猴拳套路中有許多竄蹦跳躍、閃展騰挪的動作，其手法、步法、身法更是變化多端，整個套路的路線也頗為多變，往往一個動作必須用幾幅圖加以說明，有時甚至一幅圖也要用三、四條虛實線來表示。儘管有文字說明、有圖示、有照片，練習起來也頗費解，但，只要肯下功夫，是有規律可循的。功到自然成，只要掌握了看圖練拳的方法，是能夠逐步看懂和學會猴拳套路的。

怎樣用圖解自學猴拳套路呢？這裏，我們提供以下幾點看法，供初學者參攷。

### （一）先看示意圖

初學者首先要了解套路的結構及運動規律。本書的猴拳套路是當今中國最老的猴拳大師蕭應鵬創編表演的，共分八段四十九個主要動作（不包括重複動作和過渡性動作）。爲了熟悉動作與動作之間的銜接關係和發展的趨勢，初學者必須認真閱看和研究猴拳套路路線示意圖。（附圖）

### （二）再研究方位：

弄清身體的方位及動作路線的方向很重要。套路中有的動作身體所朝的方向表面上不一定和路線運行方向一致，這就要仔細閱讀文字敘述及查看圖示。

一般說來，猴拳中人體轉換的方向大致可分三種：第一種是沿套路方向運動。動作變，方向不變，這種動作容易確定身體方位。

第二種是轉體 $\frac{1}{2}$ 或 $\frac{3}{4}$ ，此類動作是轉體又轉向，辨別方向最爲困難。  
第三種是旋轉一周，運動方向不變。

以上幾種情況是根據步法變化而改變的，如：蓋跳步、上步、爬行等，但最後都要通過定型的動作來確認方向，如“盤腿吃桃”即爲定型動作。

### （三）注意手脚配合：

關於手脚的配合，在圖解中分別用虛線和實線加以表示，右手右腳爲實線，左手左腳爲虛線。每幅圖中的實線和虛線動作都是在下一圖動作之前應該完成的。

同時，還要注意兩手與兩腳配合的起止時間和順序。這樣，便可以弄清通過什麼步型、步法、手法過渡到下肢動作。一般是文字說明中先寫的先作，後寫の後作。個別比較複雜的動作，也有先敘述腳的轉換，再敘述手脚的配合。

在文字說明中寫明“同時”字樣的，要注意是兩手的同時，還是兩腳同時，還是手脚的同時。初學者最好先劃劃路子，試一試，看懂練會一個，再練一個。

### （四）幾點說明：

△文字說明中，位置是以學習者移動的位置爲準，學習者身前爲前，身後爲後，身左爲左，身右爲右。轉體多用向左後或右後多少度來表示。下一個動作的身前身後是以下一個動作所處的位置爲準，而不是按預備式來確定方位。

△文中的勾手，一般要求勾尖朝下，說明中不再一一重複。

△每個主要動作結束時要求上下肢同時完成，做到“手到腳到”。

附：猴拳套路路線示意圖（圖中49個主要動作的全稱詳見套路文字說明）

## **VII. How to Learn the Monkey Style by Oneself with the Help of Diagrams and Illustrations**

The Monkey Style has always been full of wit and humour. Its sequences, however, are fairly complex, involving difficult combinations of movements, but without these there would be little "lasting appeal".

A Monkey Style sequence comprises many actions, such as scurrying, jumping, leaping, dodging, warding, stretching, somersaulting, shifting, etc. These call for a wide range of variations in the movements of the hands, legs, feet and body, and involve constant changes in direction. Because of this, several illustrations are often necessary to explain a single movement, and three or four dotted and solid lines may be needed in one illustration. So it is not easy to learn a movement even with all the explanations, photographs and illustrations. There are rules and directions that the learner will find helpful, but he must be prepared to work hard. The basic truth is the same: practice makes perfect. Once you have learned how to read the illustrations and follow them in your own practice, you will gradually understand and, in time, master the sequence of the Monkey Style.

This poses an immediate question: what is the right way of learning the Monkey Style with the help of diagrams. In answering to this question, we offer a few tips and suggestions



below.

### 1. Study the diagram first.

The beginner must, first of all, understand the overall structure and patterns of movements of the sequence. The sequence described in this book was created by Grandmaster Xiao Yingpeng, the oldest living exponent of the Monkey Style in China. In compiling this book we have been faithful to Mr. Xiao's original work, which consists of 8 sections and 49 principal movements (not including repetitive and transitional movements). To acquaint himself with the interconnection and transition between consecutive movements, the beginner must study the diagram carefully (see appendix to this book).

### 2. Study the direction of the body and the movements.

It is important to have a clear idea of direction. As the direction of the body may not necessarily be the same as that in which one is moving, it is necessary to read the directions and study the diagram and illustrations carefully.

In general, there are three kinds of positional changes of the body in the Monkey Style. In the first kind, the position and movements of the body change, but the direction it faces remains constant. In the second kind, the body turns a half or quarter circle, that is, there is directional as well as positional change of the body; the most difficult part of this is how to ascertain the right direction. In the third kind, the body turns a complete circle, returning to the original direction.

All the above positional and direction changes depend on movements of the legs and feet, e.g. leaps, steps, crawls, etc. Irrespective of the nature of a move, there is always a stylized action that determines one's direction. "Sitting cross-legged and eating peaches" is an example of stylized actions.

### 3. Pay attention to the coordination of the hands and feet.

In the illustrations the movements of the hands and feet are represented by dotted and solid lines. The dotted lines are the movements of the left hand and left foot; the solid lines are those of the right hand and right foot. All the movements shown by these lines in any illustration must be completed before one proceeds to the movements in the next illustration.

In coordinating the movements of the hands and feet, the learner should pay close attention to the timing (when each move begins and ends) and sequence of the movements. In this way, he will know what forms of steps and movements are used in transitions. As a rule, the movements are described in the order of their execution, but in the case of some difficult movements the footwork may be described first and then the coordination of the hands and feet.

When the word "simultaneously" is given, make sure whether it refers to the simultaneous movements of the two hands or the two feet or to the simultaneity of the hands and the feet. It may be best for the beginner to divide a movement into a number of parts and try to master one part before proceeding to another.

### 4. A few points of explanation:

- i. In the text, the words "front" and "back", "left" and "right" are all in relation to the boxer's body. Moreover, they refer to the position of the body at the end of the previous movement, not the starting position in the preparatory movements. A turning of the body is usually expressed in terms of so many degrees to the left or right.
- ii. When the text says "hook the hands" and gives no

other details, it usually means the fingers are to point downward; this instruction is often omitted.

- iii. At the end of every principal movement, the hands and feet should complete their movements at the same time.

Appendix: Diagrams of the monkey boxing sequence. The full names of the 49 principal movements are given in Chapter VIII.



## 八、猴拳套路

## VIII. The Monkey Style Routine



1



2

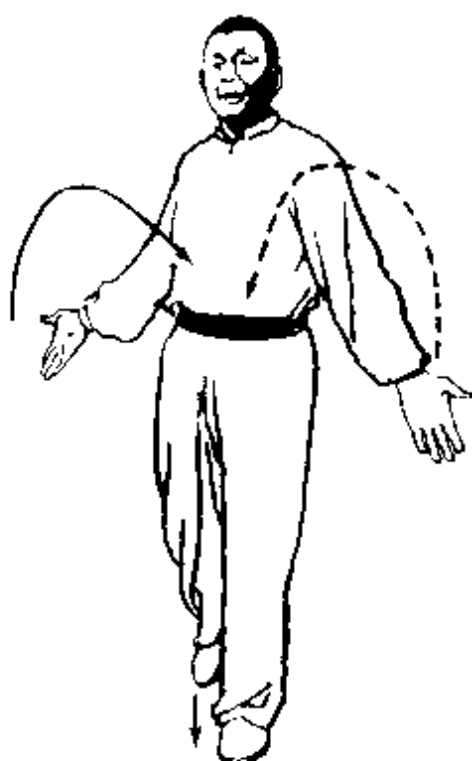


3

### 一、預備式

(一) 並步站立，兩腳並攏，兩臂自然下垂；身體直立；面向正前方。(圖1、圖2)

(二) 並步對拳：①左脚前邁一小步，同時兩手向前伸出，掌心朝上(圖3) ②隨重心前移，兩手向兩側分開，掌心朝前(圖4)。③上右脚成並步，同時兩手經外向內繞環收至腹前成對拳，拳心朝下。(圖5)



4



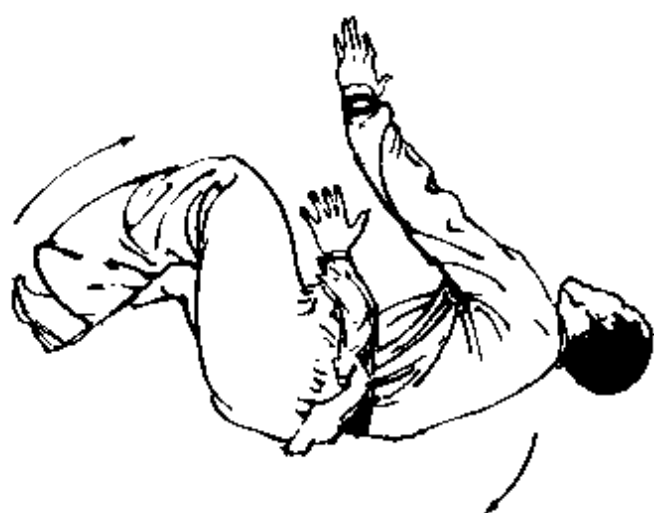
5

## 1. Preparatory Movements

- a. Stand straight with feet together, arms hanging naturally, eyes looking straight ahead (Fig. 1 and 2).
- b. Take a short step forward with left foot and at the same time raise hands toward the front, palms upward (Fig. 3). As your weight shifts forward, part arms to the two sides with palms facing the front (Fig. 4). Move right foot forward so that the two feet are again together. At the same time, make an inward circular movement with the arms, bringing both hands to a position before the stomach and closing them into fists with the back of the hands upward (Fig. 5).



6



7

## 第一段

### 二、白猿出洞

左脚向左侧出一小步，兩腿曲膝，起踵，用脚尖站立，兩臂曲，兩手成勾手下垂於腰側。上體成聳肩，縮頸，圓背，束身的身形，頭向左轉平視。（圖6）

### 三、後空翻

脚跟着地後，隨即兩腿猛力蹬地（稍向後上方）跳起，兩臂擺至前上方時，馬上制動，同時立腰，梗頭，提氣，並迅速提膝團身，使大腿貼胸，小腿貼近大腿。兩手成勾手隨翻轉順勢擺動。當翻轉四分之三時，兩腿下伸，用脚尖着地，成站立姿勢。（圖7 為側面）



## **SECTION ONE**

### **2. The White Ape Comes Out of the Cave**

Take a small step to the left with left foot. Bend both legs by the knees and raise heels so as to stand on tiptoe. Curl arms and hook fingers, letting them dangle at the waist. Raise shoulders, draw in neck, arch back, contract body, turn head to the left and look horizontally (Fig. 6).

### **3. Turn a Backward Somersault in the Air**

Lower heels, press ground with both feet and leap up in the upper slightly backward direction. Swing arms until they are in the upper forward direction, simultaneously, straighten waist and head and, holding your breath, quickly draw up knees so that the thighs are pressed against the chest and the calves are close to the back of the thighs. Somersault backwards, your hooked hands swinging with the movement. After completing three fourths of the somersault, lower legs and land on your toes in an upright position. (Fig. 7, side view).



8

---

#### 四、左獨立窺望

左脚向左一步，身體左轉 $90^{\circ}$ ，（圖8）提右膝，大腿盡力上提，脚斜內扣於襠前成提膝平衡，右勾變掌，掌心朝上，向左平砍，左勾變掌，掌心朝上，由右肘下掏出，經右肩側至頭右側時屈腕，掌心朝下，掌指朝右，窺望時上體盡量向右擰轉，眼視左斜前方成定勢。左手順勢收回胸前成勾手。（圖9）



9

---

#### 4. Stand on Left Leg and Peee

Sidestep to the left with left foot and turn body 90 degrees to the left (Fig. 8). Raise right knee to lift thigh as high as possible, with right foot slanted inward before the crotch, forming the raised-knee balance. Open left hand and with palm upward chop horizontally to the right. Open right hand and with palm upward lift it up from under the left elbow and pass it over the left shoulder to the left side of the head; then bend wrist, turn palm downward and point fingers to the right. When you are "peeping", twist upper body to the right as far as possible and look towards the right front. Along with these movements, return left hand to a position before the chest and hook it (Fig. 9).



10

---

### 五、右獨立窺望

右脚自右側落步，腳尖着地，支撐身體重量（圖10），上體右轉，提左膝，人腿盡力上提，腳尖斜內扣成提膝平衡。左手不動，隨身體右轉，右手臂外旋使勾尖朝前於頭右側。收右手下落右腰側。左手上舉至頭高，經面前向右，用小臂橫格，至頭右側時旋臂，屈腕，掌心朝下，掌指朝左，窺望時，上體盡量向右擰身，眼窺斜前下方。（圖11）



11

---

### 5. Stand on Right Leg and Peep

Take a step to the right with right foot, resting your weight on the right toes (Fig. 10). Turn upper body to the right, raise left knee to bring thigh as high as possible with the foot slanted inward, forming a raised knee balance. Do not move left hand, let it rotate with the body. Swing right arm outward and up, bringing the hand to the right side of the head with the hooked fingers pointing towards the front, then lower hand to the right side of waist. Now raise left hand to head high and move it rightward past through before the face with the forearm vertical in a blocking position. When the arm has reached the right side of the head, twist it inward and bend wrist so that the palm is lowermost and the fingers point to the left. When "peeping", twist upper body to the right as far as possible and look sideways at the ground (Fig. 11).



12



13

## 六、騰空抖毛

(一) 左脚向左側落步，成開立步，左掌向左經面前下落於左腰側，右手由左臂上成十字交叉，翻掌分手落於右腰側成勾手。(圖12，圖13)

(二) 兩腳蹬地上跳，騰空後，曲膝，兩肩放鬆成前後交替快速抖肩。(圖14)



14

---

## 6. Leap into the Air and Quiver Hair

- a. Stand with feet apart by moving left foot a step to the left. Bring left palm to the left past in front of face and lower it to the left side of the waist. From a position where right hand crosses left arm from above, turn the right palm and part the arms to lower the right hand to the right side of the waist and hook the hands (Fig. 12 and 13).
- b. Press ground with feet and leap up. While in the air, bend knees and loosen shoulders by quickly shaking them back and forth alternately (Fig. 14).



15

---

(三)抖肩後，兩腳落地（圖15），退左腳，身體左轉90°，曲膝下蹲，兩手扶地成蹲撐，兩手距比肩寬，右手在前，左手稍後，兩手姆指與其餘四指分開撐地，掌指向前。（圖16爲正反兩幅）



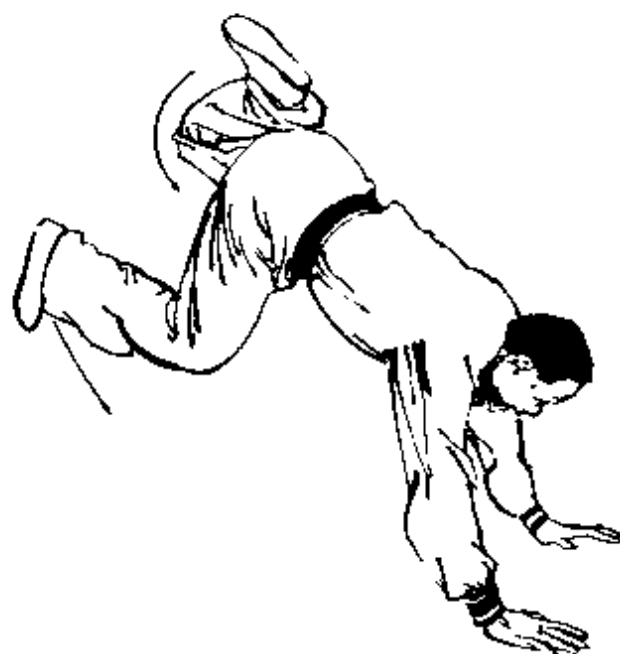


16



16

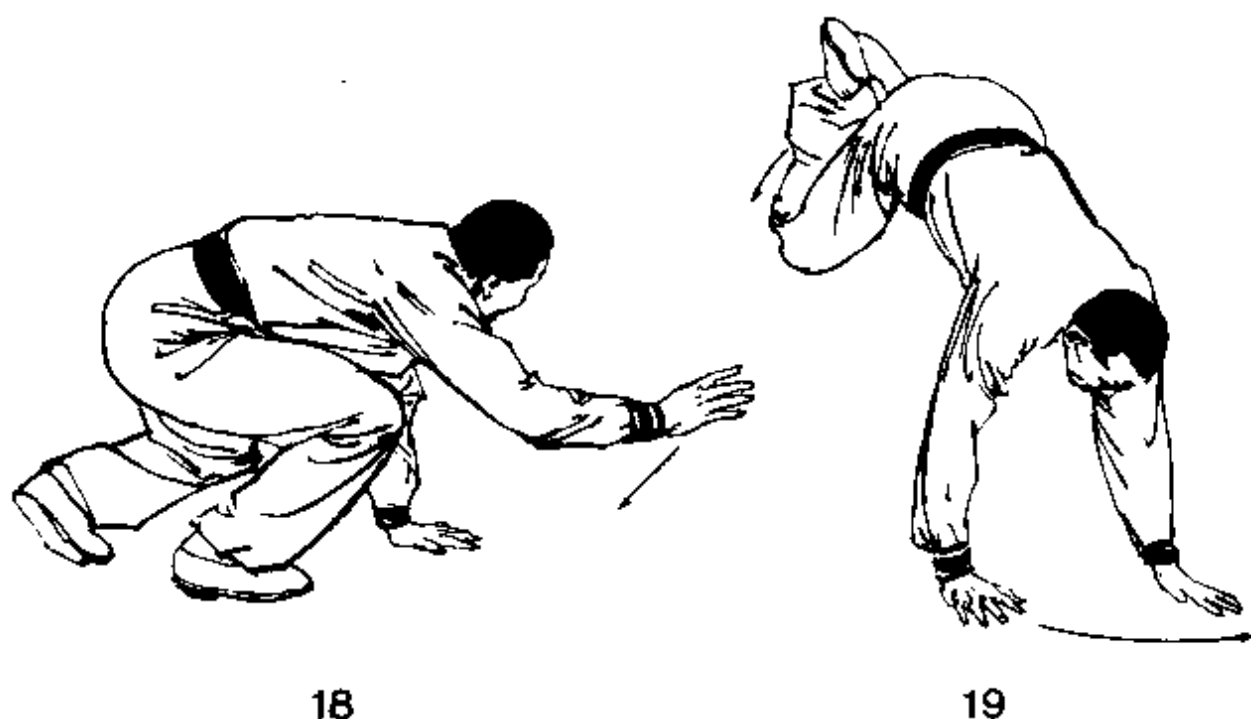
- 
- c. When your feet are again on the ground (Fig. 15), step back with left foot, turn body 90 degrees to the left, bend both knees to squat down and prop hands on the ground. The distance between the hands should be wider than your shoulders and the right hand should be slightly in front of the left. Separate the thumb from the other fingers which should point towards the front (Fig. 16 gives the front and side views of this position).



17

### 七、驚猴逃竄

左右脚依次蹬離地面後，兩腿盡量曲膝懸空（圖17），左手、右手依次前移，前移時兩手盡量前伸，然後，左右脚依次落地，成跪撐（過渡動作）（圖18），這樣反覆移動（圖19），在連續爬行中，始終是右脚右手支撐，左手左脚起維持平衡作用，頭向左後看，爬行路線逐漸向左成弧形。（右手位移距離稍大於左手。）至轉向沿相反路線爬行。

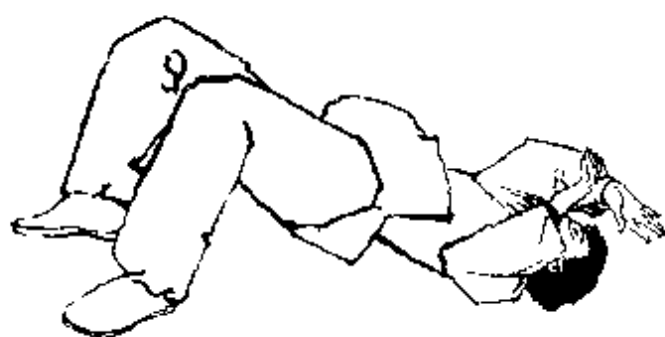


## 7. The Frightened Monkey Runs Away

Press the ground in turn with your left and right feet and raise them into the air, keeping the legs bent by the knees as much as possible (Fig. 17). Move left and right hands forward in turn, reaching as far ahead as possible with each hand. Then put down left and right legs in turn and assume a kneeling-propping position (Fig. 18, this is a transitional position). Repeat this series of movements a number of times (Fig. 19). All through the crawling movement, your weight should rest on the right hand and right foot, while the left hand and left foot act as balances, your head looks in the left rearward direction. The direction of the crawl should follow a leftward arc, which means the right hand should make a longer reach each time than the left hand. Continue the crawl until you have reversed your direction.



20 a



20 b

## 八、翻身跳

當爬至右手右脚在前成蹲撐時，右手離地，右脚蹬地躍起，向左後方使身體成水平轉體 $360^{\circ}$ （圖20）。左手左腿隨轉體上擺，落地時仍成右手右脚在前的蹲撐姿勢，唯頭向左轉視。（圖21）



21

---

## 8. Leap and Spin

At the end of the crawl, while in a squatting position with the right hand and right foot forward, raise right hand, press ground with right foot and leap into the air. With the body horizontal, make a 360° leftward spin (Fig. 20, a & b), swinging the left hand and left foot upwards as the body turns. When again touching ground, you should be in the same squatting position, with right hand and right foot forward, except that the head is turned to the left (Fig. 21).



22

---

## 第二段

### 九、手倒立爬行

右手在前，左手在後，在體前支撐，右腿曲膝（小於90度）在前，左腿微曲膝（大於90度）在後。頭向左轉視（圖22），右腳蹬地，左腿後擺成倒立（圖23兩幅），倒立要求曲膝勾腳，左手前移，將體重移到右臂上，然後左手向前移動放在右手前，再把體重移到右臂上，隨之左手向前移動放在右手前。兩手反覆交替前移成手倒



23a



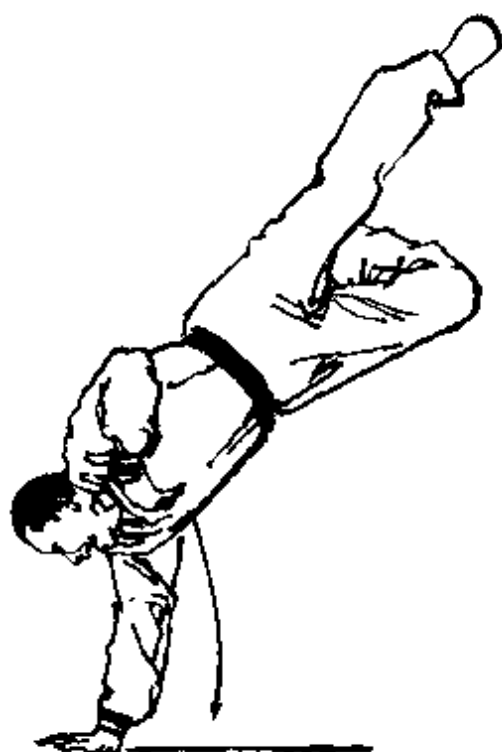
23b

---

## SECTION TWO

### 9. Walk on His Hands

Place right hand before left hand and let them support your body from in front. Place right foot before the left, bending the right leg by the knee to sharper than 90 degrees and slightly bending left leg by the knee to greater than 90 degrees. Turn your head to the left (Fig. 22). Press against the ground with right foot, swing left leg backwards and stand on your hands (Fig. 23, a & b). While in this position, both knees should be bent and the feet hooked. Shift body weight on to the right arm and move left arm forward. Then shift weight on to the left arm and move right arm forward in the same way. Repeat this a number of times, walking on by hands.



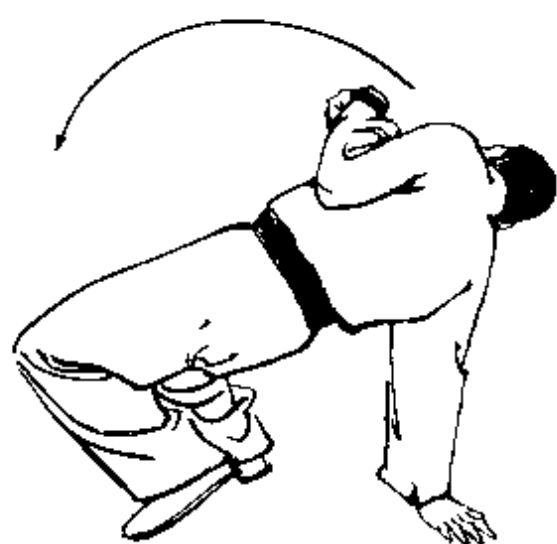
24

---

立爬行。爬行中，當一手支撐時，另一手臂曲肘，手心朝地面，在頭側快速抖腕數次（圖24），再前移成支撐手，另一手在另一側作同樣動作。

When your weight is on one arm, the elbow of the other should be bent and the palm facing the ground. Quickly Shake the wrist several times beside the head (Fig. 24) and then move the hand forward to take over the weight of the body; do the same with the other hand on the other side of the heads.





25a



25b

#### 十、單手前翻

先將體重移至右臂上，然後左手猛力推地，使身體由倒立部位向前翻轉，翻轉後，兩脚尖落地成平行開立姿勢（圖25兩幅），右手按地順勢站起曲膝，曲肘成勾手置於體側。（圖26）



26

---

#### 10. Make a Forward Somersault on One Hand

Shift body weight on to the right arm. Press ground hard with left hand and rotate body forward from its inverted position. Land on your toes with feet parallel and apart (Fig. 25, front and back views). Press ground with right hand to stand up, bend knees and elbow, hook hands and place them on the two sides of the body (Fig. 26).



27a



27b



28

### 十一、左蓋跳跪步刁手

身體微左轉，右腳經左腳前向左邁出一步，右腳落地前，左腳蹬離地面向左側橫跨，超越右腳成跨跳，使兩腿仍保持開始跨跳時的部位。然後右腳向左邁步，同時，舉右手至頭右側，經面前向左作擲手至左側（圖27兩幅），左手不動。當左腳蹬離地面時，左手舉至頭左側經面前向右側作擲手至頭右側，左手順勢收回左腰側（圖28），跨跳後，隨右左腳依次落地（圖29），迅速曲膝成跪撐（右腿跪，左腿撐），右手成勾手向下刁手，置於右膝旁。左手上格於近肩處成勾手。（圖30）

### 11. Cross-jump to the Left, Kneel, and Execute the *Diaoshou* (Hooked Hand)

Turn body slightly to the left. Step leftward with right foot, passing it in front of left foot, but before dropping it leap



29



30

to the left with left foot, passing by the right foot, so that after landing the two feet are in the same relative positions as at the start. Now, take another step to the left with right foot and at the same time raise right hand to the right side of head and pass it before the face to the left side of head with a *loshou* movement (rotation of hand upward and outward) (Fig. 27, a & b). Keep left hand still. When you again leap to the left with left foot, raise left hand to the left side of head, pass it before the face to the right side of head with the same *loshou* movement, and lower it to the left side of waist (Fig. 28). When you have landed successively on the right and left feet after the leap (Fig. 29), squat down quickly (kneel on right leg and prop up left leg). Hook right hand, do a *diaoshou* (see Chapter IX: Hand Movements) and place the hand near the right knee. Hook left hand and extend it near the left shoulder (Fig. 30).



31



32

## 十二、右蓋跳跪步刁手

起立後，右脚向右邁一步成橫襠步，同時兩手在胸前交叉，右手在上，左手在下，掌心相對（圖31）。

然後，右脚支撐，左脚經右脚前向右邁出一步，左脚落地面，右脚蹬離地面；向右橫跨（圖32），超越左脚成跨跳，使兩腿仍保持開始跨跳時的部位。在左脚向右邁步同時，以腕關節為軸，以順時針方向翻轉，左手在上，右手在下（圖33）。

當右脚蹬離地面時，兩手以順時針方向翻轉成原來姿勢。跨跳後，隨左右腳依次落地，迅速曲膝下蹲，左手成勾手向下刁手，置於左膝旁，右手上抬於近肩處成勾手。（圖34）

## 12. Cross-jump to the Right, Kneel and Execute the Diaoshou

Stand up and take a step to the right with right foot so that your feet are apart. At the same time, cross hands in front of



33



34

chest with right hand above and left hand below, palms facing to each other (Fig. 31).

With the weight of body onto the right foot, step to the right with left foot, passing it in front of right foot; before it lands, press ground with right foot to make a rightward stride (Fig. 32), overtaking the left, so that after landing the two feet are in the same relative positions as at the start. When stepping to the right with left foot, rotate hands clockwise with wrists as pivots so that the positions of the hands are reversed (Fig. 33).

When the right foot is off the ground in the rightward stride, rotate hands counterclockwise, so that they return to the starting position. After the left and right feet have in turn touched ground, bend knees quickly to squat down. Hook left hand, do a *diaoshou* and place the hand beside the left knee. Hook right hand and raise it shoulder high (Fig. 34).



35



36 a



36b

### 十三、白猿旋轉

起立後，左脚向左前方踏出一步（圖35），迅速蹬地跳轉，右腿順勢前跨一步（圖36兩幅），身體向左後轉體 $360^{\circ}$ 。在跳轉過程中，兩手在胸前作舞花，即右手在上，左手在下，手心相對，以腕為軸成逆時針方向翻轉成左手在上右手在下。隨跳轉右脚、左脚依次落地成虛步時，兩手分開成勾手，曲左肘，大於 $90^{\circ}$ ，左手置於左肩前，曲右肘小於 $90^{\circ}$ ，右手置於腹前。（圖37三幅）



37a



37b

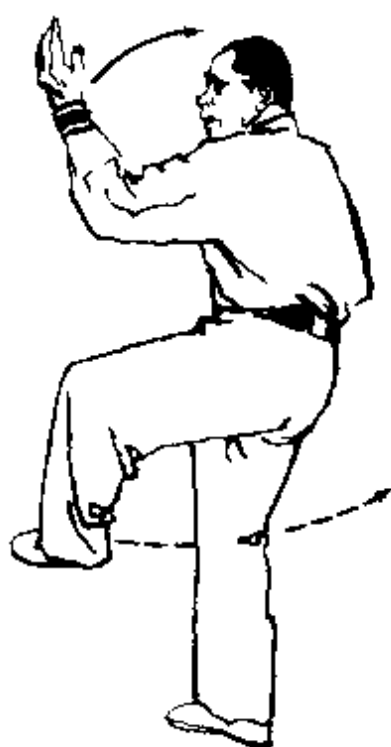


37c

### 13. The White Ape Spins

Rise and take a step to the left front with left foot (Fig. 35). Quickly press the ground with both feet, leap up and spin to the left. Swing right leg forward a step with the motion (Fig. 36, a & b), making a complete 360 degrees turn. While spinning, do a *xiaowuhua* in front of your chest, that is, cross hands with right hand above and left hand below, palms facing each other, rotate hands clockwise with wrists as pivot until their positions are reversed. As you land successively on your right and left feet at the end of the spin, assume a *xubu* position (right leg behind, knee bent, foot firmly on ground; left leg forward, slightly bent, foot suspended, toes barely touching ground, the weight of body resting on the right leg), separate the two hands and hook them. Bend left elbow to an obtuse angle and place left hand before left shoulder; bend right elbow to an acute angle and place right hand before abdomen (Fig. 37, a, b & c).





38

---

### 第三段

#### 十四、猿猴探果

左脚經右脚前向左邊邁出一步，（圖38）左脚落地前，右脚蹬離地面，向右橫跨，超越左脚成跨跳（圖39），使兩腿仍保持開始跨跳時的部位（圖40）。在左脚向右邁步同時，舉左手至頭左側，經面前向右橫格，橫格後，在右脚蹬離地面時收於左腰側，同時，右手舉至頭右側，經面前向左橫格，橫格後收於右腰側。



39

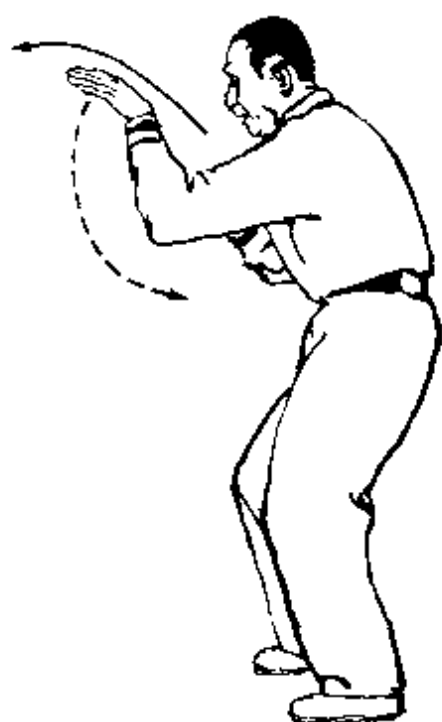


40

### SECTION THREE

#### 14. The Monkey Looks for Fruits

Step to the right with left foot past in front of the right foot (Fig. 38); but before it lands, your right foot stamps off the ground to stride to the right and overtake the left foot (Fig. 39), so that after landing the two legs are again in the starting position (Fig. 40). While stepping to the right with left foot, raise left hand to the left side of head and pass it with forearm vertical across the face to the right and, when the right foot is stamping off the ground, take it back to the left side of waist; at the same time, raise right hand to the right side of head, pass it across the face with the forearm vertical and take it back to the right side of waist.



41



42

### 十五、猿猴爬樹

兩腳位置不變，左勾變掌，從右手上向前穿出，肘部微屈，掌心向前下方，右手後撤落於腹前成勾手。（圖41）

右手變掌，掌心朝下，經胸前由下顎處向前上方成弧形穿出，左手順勢由右手下後撤落於腹前成勾手。（圖42）

兩手隨曲膝下蹲，翻掌向下拍地成蹲撐。（圖43）



43

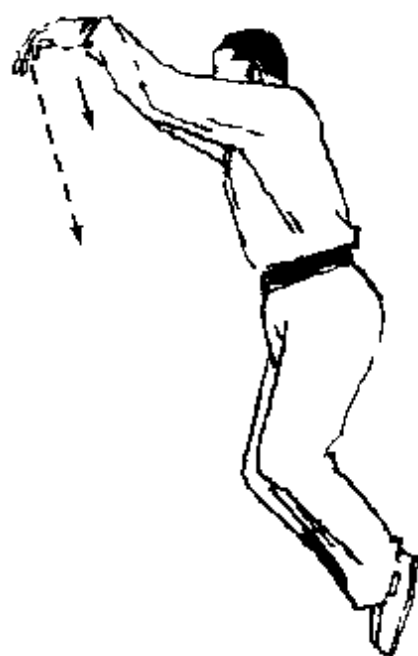
---

### 15. The Monkey Climbs a Tree

With position of feet unchanged, open left hand and thrust it forward over right hand. Keep elbow slightly bent and palm facing the lower front. Withdraw right hand to before the abdomen and hook it (Fig. 41).

Open right hand and, with palm downward, pass it up in front of the chest and lower jaw and extend it upward and forward, describing an arc. At the same time, withdraw and lower left hand from under right hand to a position before the abdomen and hook it (Fig. 42).

Bend knees and squat down. Simultaneously, turn over palms and pat the ground with them to form the squat-propping stance (Fig. 43).



44

---

#### 十六、凌空雙撞拳

雙手向下按地，雙腳猛向下蹬地跳起。在空中曲膝，兩手成勾手，向斜前上方快速伸臂，用勾頂，猛力撞擊。（圖44為側面，圖45為正面）。



45

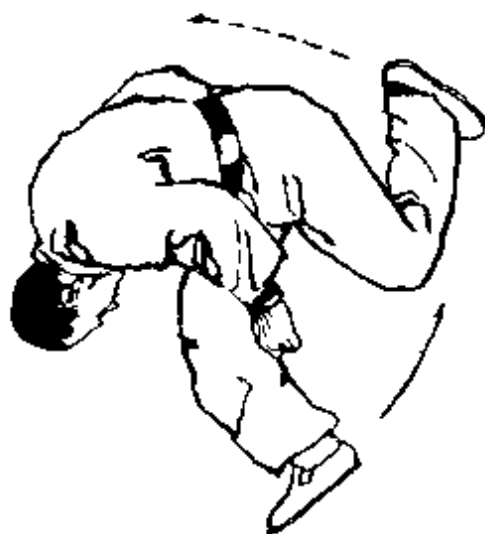
---

## 16. Leap into the Air and Strike with both Fists

Push ground hard with hands and stamp feet to leap up. While in the air, bend knees, hook hands and extend arms quickly towards the slanted upper front. Jack up wrists and strike forcefully (at an imaginary object) (Fig. 44, side view; Fig. 45, front view).



46



47

### 十七、倒毛跟斗

兩腳落地，隨即猛力稍向後下方蹬地跳起。兩臂積極後擺至前上方時，馬上制動，提氣，低頭，合胸，提臀，曲腿團身，使大腿盡量靠胸，在空中向前翻轉360°，閉氣，用肩背着地，成仰臥。(圖46，47，48)

### 十八、落地懶猴

收腹，上體前傾，兩腿微屈，體重偏落於左臀部成仰臥姿勢，肘微屈，兩手成勾手，置於身體兩側，頭微向左轉視。(圖49)



48



49

### 17. Backward Somersault

After landing, push hard with feet in a slightly backward direction and leap up again. Swing arms briskly backward until they are in the slantwise backward direction, inhale, lower head, pull in chest, lift buttocks, bend legs and curl body, bringing thighs as close as possible to the chest. In this position, turn forward  $360^\circ$  in the air, holding your breath and landing on your shoulders and back so that you lie supine on the ground (Fig. 46, 47, 48).

### 18. The Lazy Monkey Drops to the Ground

Still lying supine, pull in stomach, raise upper body, bend legs slightly, and put most of your weight on the left buttock in the posture of lying-up. Bend elbows slightly, hook both hands and place them on the two sides of the body. Turn head slightly to the left (Fig. 49).





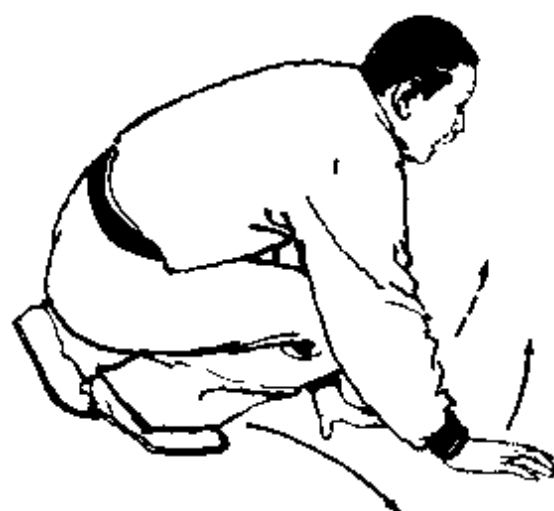
50

---

#### 第四段

##### 十九、回身爬樹

隨上體向左後轉 $180^{\circ}$ ，兩手落於身體兩側按地（圖50），轉體前，曲左膝，以左脚為軸，右脚配合轉體腳內扣，從曲膝的左腿上繞過，向左側落步，落於體前扶地的兩手轉向相反方向時，成蹲撐。（圖51）



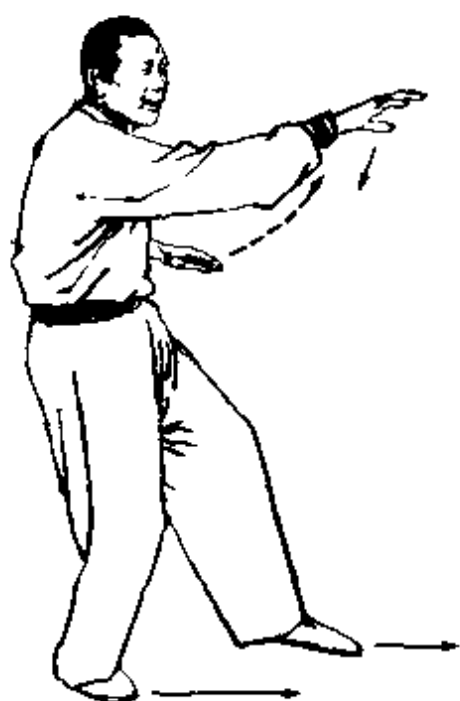
51

---

## SECTION FOUR

### 19. Turn Ground and Climb the Tree

Still on the ground, turn both hands leftward by 180 degrees with your torso and place them at shoulder-width on the ground in front (Fig. 50). Before the turning, bend your left knee and use your left foot as pivot when you are turning. Simultaneously, pass right leg, with foot turned inward, over left leg and put it down on the ground to the left in the opposite direction to the hands to assume a squat-propping position (Fig. 51).



52



53

兩手按地站起，左脚向前一步，膝微曲，右臂微屈置於體前，左手置於腹前（兩掌心朝下），左手掌心朝下前穿，穿出後肘部微曲。右掌置於腹前。（圖52）

左脚向前邁出一步（長約一脚左右），抬脚不要過高，膝部微屈，右脚隨之跟進半步，重心偏落於右腿，右脚跟步時，右手掌心朝上經胸前由下顎處成弧形向前上方伸出，隨着前伸，翻掌向前，左手順勢由右手下收於腹前，（連續三次，每作一次跟步，穿一次掌。）（圖53）

Press ground with both hands and stand up. Move left foot forward a step with the knee slightly bent. Bend right arm slightly in front of the body, and place left hand before abdomen, palm facing downward. Thrust left hand forward with palm downward and bend elbow slightly at the end of the thrust. Place right palm before stomach (Fig. 52).

Take a step forward with left foot (length of stride about one human foot). Do not raise foot too high, keep knee slightly bent. At the same time, thrust left hand forward with palm facing the ground and draw right hand back to the stomach (Fig. 53). Follow up half a step with right foot, putting most of your weight on the right leg. As you do this, raise right hand with palm upwards and pass it in front of the chest and lower jaw; from there extend it upward and outward in an arc and rotate hand so that the palm is turned outward. At the same time, draw left hand back from under right hand and place it before the stomach. Repeat the same procedure three times. Go through the same motions with the hands each time you move the left and right feet forward.



54

---

## 二十、攀樹摘桃

左脚支撐身體重量，右脚蹬地曲膝提起，左手收至腹前成勾手，右手掌心朝下向斜前上方伸出。（圖54）。

抓握回擄至左手處，至腹前。身體向右側微轉體（圖55），右掌第二次向斜前上方伸出，抓握回擄至腹前。

身體再向右後轉體，同時，右掌第三次向前上方伸出抓握回擄至腹前。



55

---

## 20. Climb the Tree to Pluck Peaches

Shift body weight to left leg, stamp ground with right foot to leg by bending the knee, place left hand before abdomen and hook it. With palm downward, extend right hand in a slantwise upper forward direction (Fig. 54).

Seize with right hand and bring it back to the left hand in front of abdomen. Turn body slightly to the right (Fig. 55) Extend right hand out in the same direction and draw it back to in front of the abdomen.

Turn body further to the right and repeat the motions of the right hand a third time.



56



57

### 二十一、飛身下樹

左脚支撐身體重量不變，右腿伸直向左前上擺（圖56），再向右成扇面形劃弧，當脚面擺至頭右側時，左右掌心依次迎擊右脚面（圖57），右腿落地，膝微曲，左腿靠近右腿，脚尖朝下成丁步。（圖58）



58

---

## 21. Scurry down the Tree

Keeping your weight on left leg, straighten right leg and swing it the upper left forward direction (Fig. 56). Then swing it to the right, describing an arc in the motion. When the instep is swung close to the right side of head, strike it in turn with the left and right palms (Fig. 57). Drop right leg to the ground with knee slightly bent and bring left leg close to it with toes pointing downward to form a T-step (Fig. 58).





59

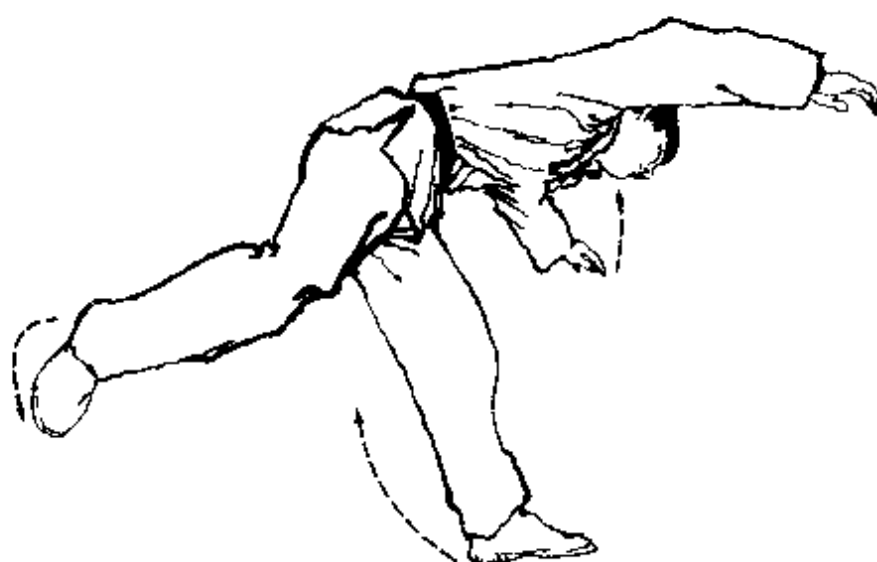
---

## 第五段

### 二十二、旋子

左脚向左移動一步，脚尖微扣，稍起，左臂經頭部與右手成右側斜舉。（圖59）

腿微曲，趁勢左脚碾動，右腿蹬動，向左掄甩右腿，踹左脚面（圖60），同時提勁擰腰，提氣旋起，眼視左手；右臂隨上體向左



60

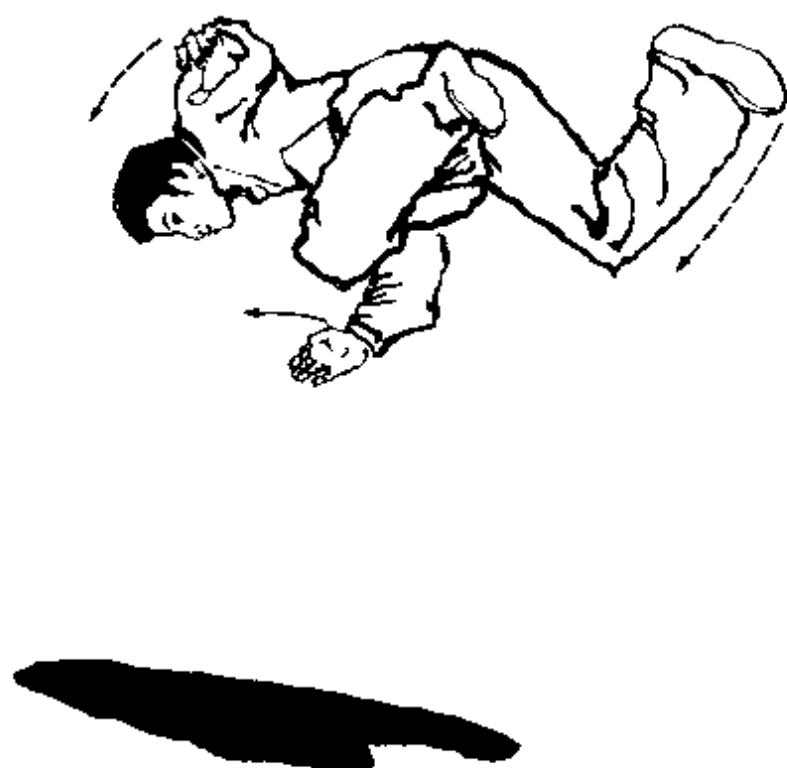
---

## SECTION FIVE

### 22. Spinning.

Move left foot a step to the left. Point toes downward. Extend both arms to the slanted upper right, the left arm passing across the face (Fig. 59).

Bend legs slightly; pivot on left foot, keeping the instep stretched; press ground with right foot and swing right leg leftward (Fig. 60). Simultaneously, twist waist, inhale, and start



61

---

掄帶，騰空時，抬頭，挑腰，四肢伸直，向上稍翹（圖61），身體騰空旋轉半圈後，左右腳相繼落地成開立步（圖62 a & b），兩手成右側舉接作第二個旋子。



62a



62b

---

spinning to the left. Keep your eyes on the left hand and allow right arm to swing with body. While in the air, raise your head, stiffen waist and straighten the four limbs, which should point slightly upwards (Fig. 61). After turning half a circle, land successively on the left and right feet, keeping them at shoulder-width (Fig. 62, a & b). Extend arms to the right again and repeat the movements.



63

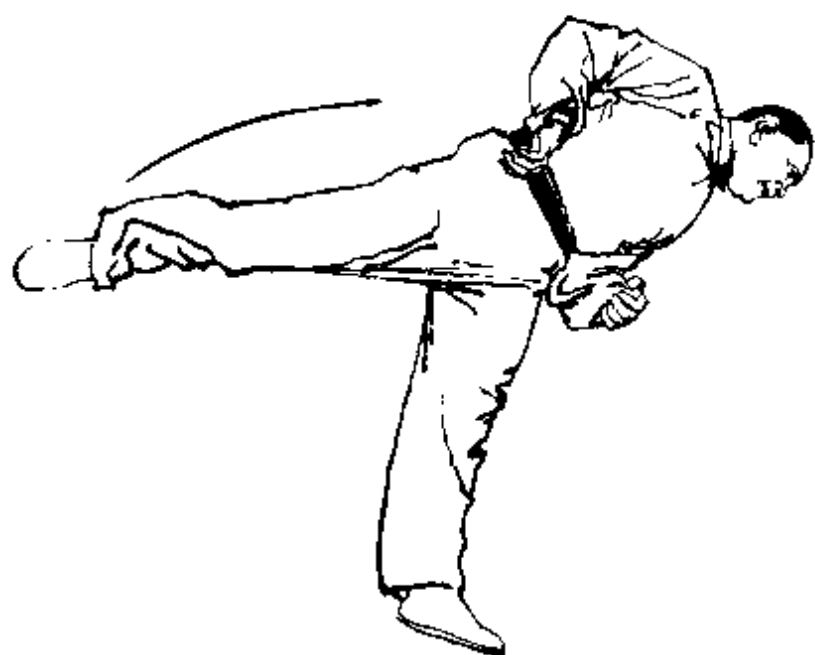
---

### 二十三、抱桃瞭望

提左膝，右腿支撐身體重量，曲右肘，掌置於頭右側，掌心朝下，掌指向左，隨身體微轉，頭向右遠視，左手成勾曲於胸前。（圖 63）

### 23. Look Around with an Armful of Peaches

Raise left knee, putting your weight on right leg. Bend right elbow and place the open hand at the right side of head, palm downward, fingers pointed to the left. Twisting the body slightly, turn head to the right and look into the distance. Bend left arm, hook hand and place it before the chest (Fig. 63).



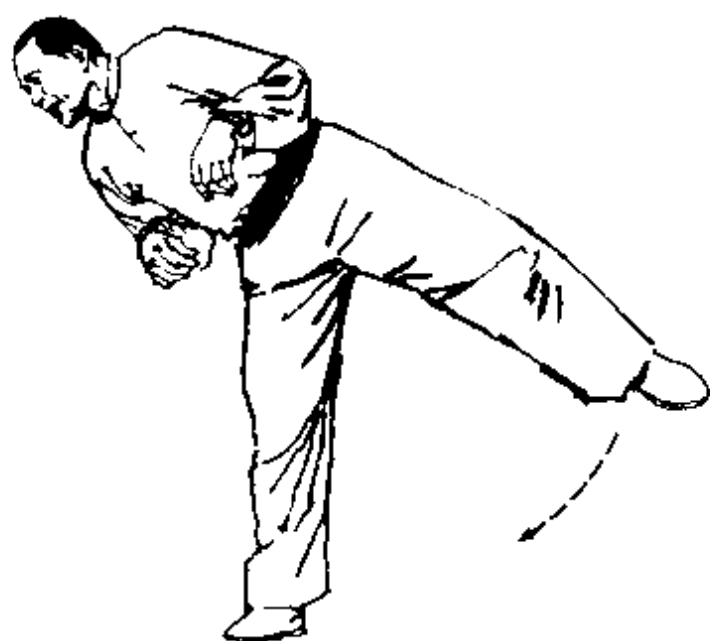
64



65

#### 二十四、靈猴飛轉

左脚向左落步，曲左膝（膝不超過腳尖），右膝微曲，上體前傾（圖64），兩臂順勢後擺，兩腳依次猛蹬地躍起，屈體，兩臂由上經側擺至兩腿膝關節後面扶腿，使身體在空中成車輪狀翻轉（頭朝下時以肩和頭帶動旋轉（圖65），接着右脚先落地（圖66），左脚落於右脚前成站立式，兩手成勾手，左手在前，右手在後，置於體前。（圖67）



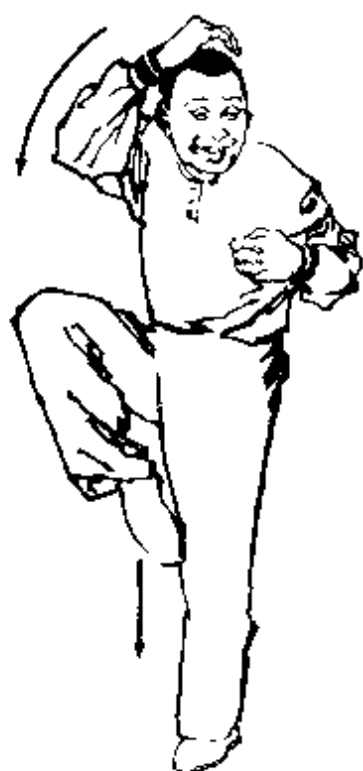
66



67

## 24. The Nimble Monkey Castwheels

Sidestep to the left with left foot, bend left knee (do not let it protrude beyond the toes). Bend right knee slightly and lean upper body forward (Fig. 64). Swing arms backward at the same time, press ground in turn with the two feet to leap up. Bend body, swing arms from above past the sides to the back of the knee joints and attach them to the lefts. The momentum will cause the body to turn like a wheel in midair (when the head is lowermost, propel the rotation with head and shoulder) (Fig. 65). Land first on the right foot (Fig. 66) and then on the left, which should be in front. Hook both hands and place them before the body, the left hand foremost (Fig. 67).



68

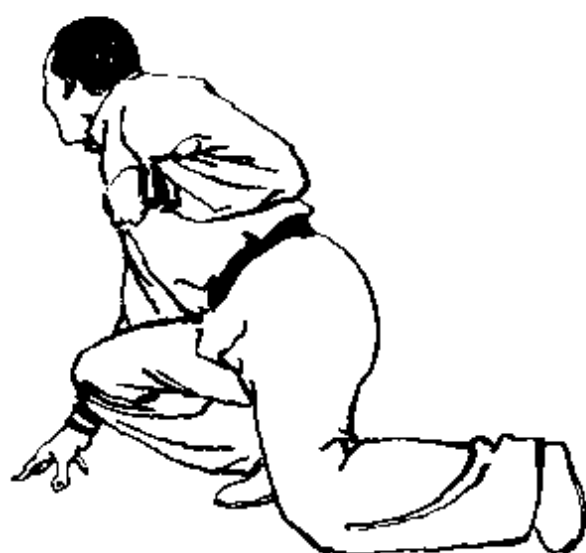
### 二十五、抱桃瞭望

提右膝，左腿支撐，右勾變掌，上格置於頭右側，掌心朝下，掌指朝左，左手收於胸前。（圖68）

### 二十六、抱桃蹲撐

右脚落步，左手不動，右手下落向右侧下刁手，隨身體下蹲，上體前探，右腿曲蹲，左腿跪地，右手掌指分開扶地成跪蹲撐。（圖69）





69

---

## 25. Look Around with an Armful of Peaches

Raise right knee, shifting your weight on to the left leg. Unhook right hand and raise it to the right side of head, arm vertical palm downward, fingers pointed to the left. Draw left hand back to in front of the chest (Fig. 68).

## 26. Squat-prop with an Armful of Peaches

Drop right foot to the ground. Keeping left hand in position, lower right hand and do a *diaoshou* (see Chapter IX: Hand Movements) towards the slanted right. Lean upper body forward as you squat down, bend right leg to squat on it and kneel on left leg. Part fingers of right hand and place them on the ground, assuming a kneeling-squatting position (Fig. 69).



70

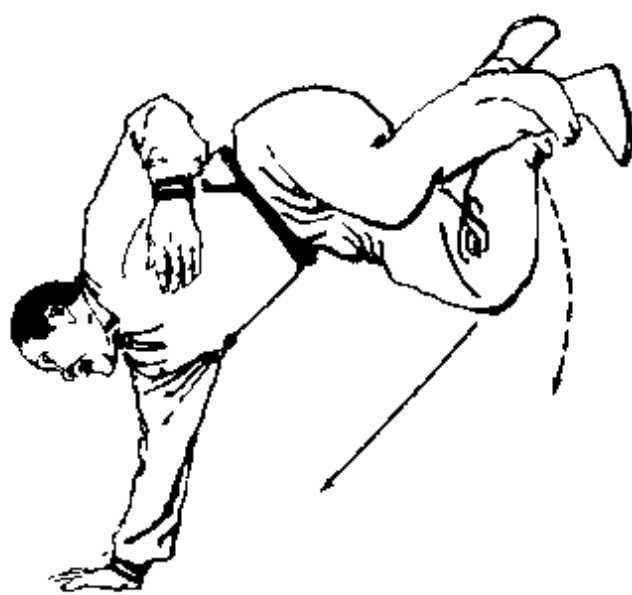
## 二十七、抱桃爬行

上體左後轉，身體重量偏落於右手右脚，跪地的左小腿離地（圖70），收左腿與右腿並攏，同時左手下落，兩手扶地成蹲撐。（圖71）

右手向前移動一次，作支撐手，左手置於左胸前，蹬右脚，擺左脚，兩腳依次騰空（圖72），收腹，曲膝落地，成“三步走”（即右手——左脚——右脚，交替前移。）



71

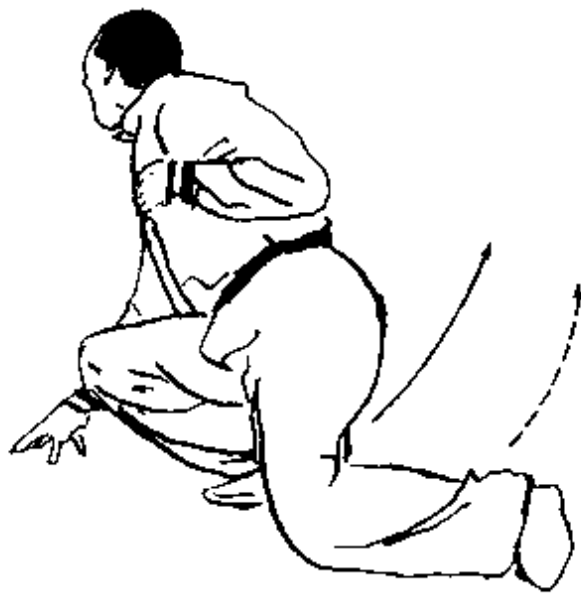


72

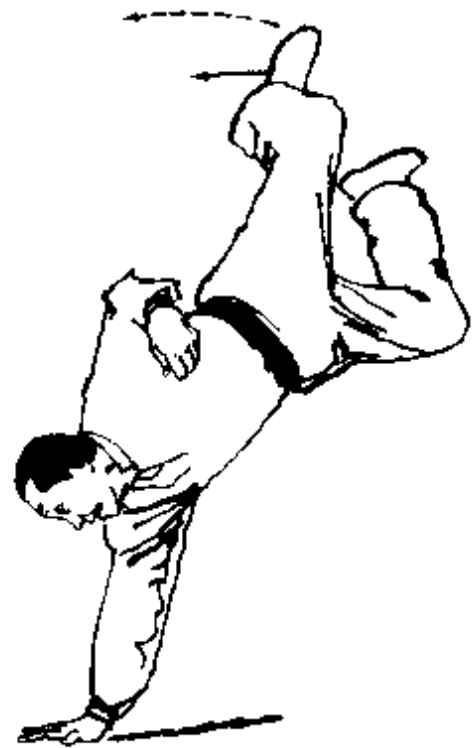
## 27. Crawl Along with an Armful of Peaches

Turn upper body leftward and backward, putting most of your weight on the right hand and right foot. Raise the kneeling left leg (Fig. 70) and place it alongside the right leg. At the same time, lower left hand and place it on the ground beside the right hand to form the squat-propping stance (Fig. 71).

Move right hand forward once and prop it against the ground. Place left hand in front of left chest. Press the ground with right foot and swing left leg backwards, raising the two legs in turn (Fig. 72). Pull in stomach, bend knees and drop feet to the ground, doing thus a "three-limb crawl" with the right hand, left foot and right foot moving forward in turn.



73



74

### 二十八、抱桃蹲撐

完成最後一次爬行後，曲膝下蹲，右腿在前，左腿在後，右手扶地成蹲撐。（圖73）

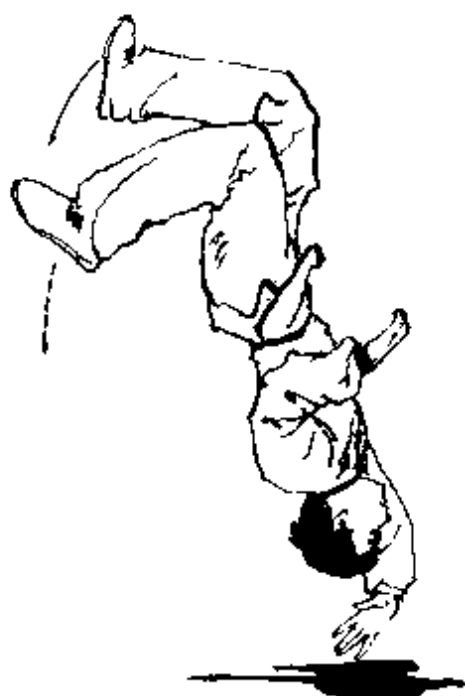
### 二十九、單手前翻

右手撐地，兩腳依次蹬地上擺（圖74），使重心移至右手向前下方撐地，頂肩，並猛離地面，使身體倒立部位向前翻轉，翻轉後，兩腳尖落地曲膝下蹲，右手推地成蹲撐。（圖75）

右腿曲攏跪地，臀部坐於右腳上，左腿曲蹲，左手掌心朝下，置於左膝上。右手在右側扶地，身體微左轉，眼向前平視。（圖76）

## 28. Squat-prop with an Armful of Peashec

After finishing the last step of the crawl as in Fig. 72, bend



75



76

knees and squat down with right leg forward and left leg behind, and right hand propped against the ground to form the squat-propping stance (Fig. 73).

## 29. Forward Somersault on One Hand

With right hand as prop, press ground in turn with your two feet and swing them up (Fig. 74), shifting all your weight on to the right hand that is propped against the ground in front. Push with shoulders and rotate inverted body forward, in a forward somersault. Land on your toes and bend knees to squat again with right hand propped on the ground. (Fig. 75).

Kneel on right leg, resting the buttocks on right foot. Bend left leg in squatting and place left palm on left knee. Place right hand on the ground to the right. Turn the body slightly to the left and look straight ahead (Fig. 76).



77

---

### 三十、盤腿吃桃

下肢不動，置兩手於面前，兩手掌心朝內，上下移動數次。(圖77)

### 三十一、飽食小息

下肢不動，左手掌心朝下，置於左膝上，右手曲腕掌心朝上，在身體右腰側快速抖腕數次(圖78)，再舉至頭的右側，掌心朝下，快速抖腕數次。(圖79)



78



79

### 30. Cross Legs and Eat the Peaches

Keeping your lower limbs still, hold hands in front of your face with palms facing inward, move them up and down several times (Fig. 77).

### 31. Take a Short Rest after Meal

Keep lower limbs in position. Place left palm on left knee with palm facing downward. Bend right wrist with palm facing upward. Shake right wrist quickly on the right side of waist several times (Fig. 78). Now raise right hand to the right side of head with palm downward, and again shake the wrist quickly a number of times (Fig. 79).



80

---

## 第六段

### 三十二、上步兜襠

向右後轉體 $90^{\circ}$ ，兩手扶地成蹲撐（圖80），左脚前上一步，右脚跟進一步，左腿蹲，右腿跪，同時雙手成勾向前猛力撞擊後回收至胸前。（圖81）





81

---

## SECTION SIX

### 32. Move Forward and Take the Squat-kneeling Stance

Turn body 90 degrees to the right and squat with both hands on the ground (Fig. 80). Move left foot forward a step and follow up with the right. Squat with left leg and kneel on right leg. Simultaneously, hook both hands, thrust them forward forcefully and draw them back to the chest (Fig. 81).



82



83

### 二十三、前抓後點

兩手變掌，右手在上，左手在下，掌心相對（圖82），兩手以腕為軸，反時針方向旋轉作小舞花（圖83），同時，上體左後轉90°，右腿支撐（圖84），抬左腿近水平部位猛力向後點出，力達腳尖。（圖85）



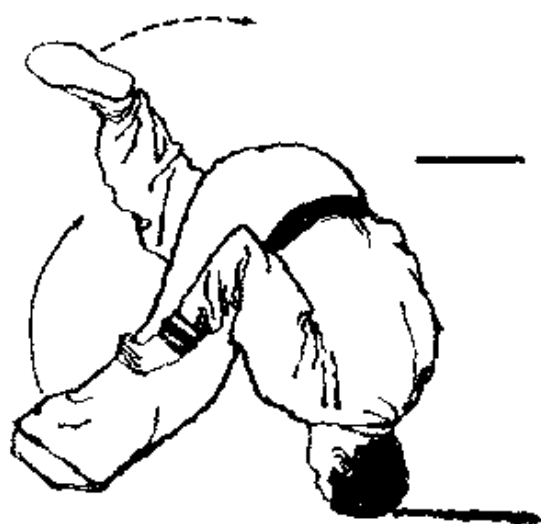
84



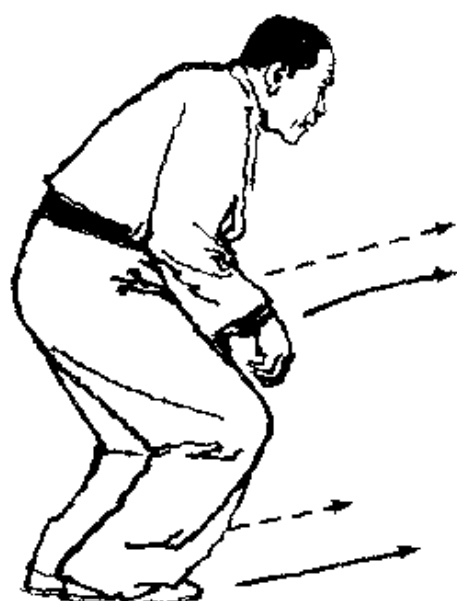
85

### 33. Grasp with Upper Limbs and Thrust with Foot

Open both hands. Place right hand above left hand, palms facing each other (Fig. 82), and with wrists as pivot rotate hands counter-clockwise to execute a *xiaowuhua* (Fig. 83). At the same time, turn upper body leftward by  $90^\circ$ , support yourself on right leg (Fig. 84), raise left leg to a near horizontal position and thrust it backward forcefully, with the force reaching the toes (Fig. 85).



86



87

#### 三十四、頭翻

迅速低頭，屈體，兩臂在身體兩側，兩腿稍屈蹬地，用頭頂撐地向前翻（圖86），當臀部超過支撐垂直面時，兩腿猛力向前伸髖，收腹，直至兩腳落地，兩手成勾置於體前。（圖87）

#### 三十五、上步兜檔錘

上左脚，跟右脚，下蹲成跪步，同時，雙手成勾快速向前撞擊一次，（撞擊假設對手的檔部），再收於胸前。（圖88）



88

---

#### **34. Somersault on the Head**

Quickly lower head and bend body, keeping your arms at the two sides. Press ground with both legs slightly bent and with head as prop turn a forward somersault (Fig. 86). As soon as buttocks have passed over head, force legs forward by extending hips and pulling in stomach until your feet are upon the ground. Hook hands and place them before the body (Fig. 87).

#### **35. Step Forward, Take the Kneeling Stance and Strike with Hooked Hands**

Step forward with left foot and follow up with the right. Squat down in a kneeling position. Hook hands, quickly thrust them forward violently at the opponent's crotch, and draw them back to the chest (Fig. 88).



89



90

### 三十六、絞花轉身後點腿

(一) 兩手胸前交叉成掌，右手在上，左手在下，掌心相對，隨身體右後轉作小舞花動作，即以腕為軸，反時針方向翻掌成左手在上，右手在下。(圖89)

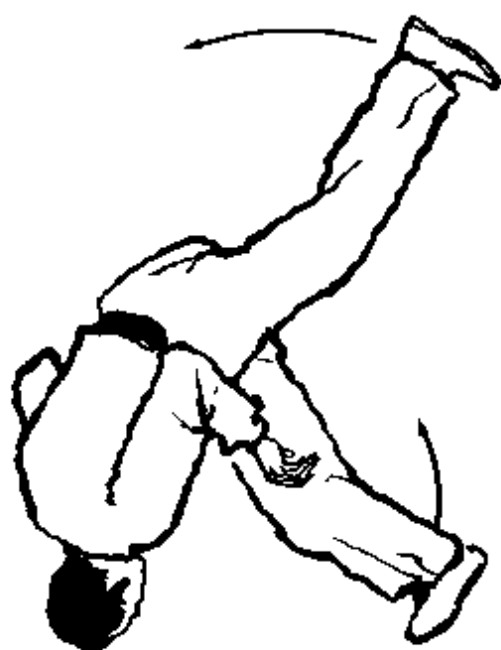
(二) 身體重量移至右腿，上體略前傾(圖90)，抬左腿向後猛力蹬踹，力達腳尖。(圖91)



91

### 36. Rotate Hands Twist Body and Kick Backwards

- a. Place hands, open and crossed, in front of chest, right hand above, left hand below, palms facing. Turn body rightward and backward and at the same time do a *xiaowuhua*, i.e rotate hands clockwise with wrists as pivot until their positions are reversed (Fig. 89).
- b. Shift weight on to the right leg, lean upper body forward slightly (Fig. 90), raise left leg and kick backwards forcefully, with the force of the kick reaching to the toes (Fig. 91).



92



93

### 三十七、頭翻

迅速低頭，屈體，右腿稍屈向後下方蹬地，用頭頂撐地向前翻（圖92）。當臀部超過支撐直面時，兩腿猛力向前上伸髖，收腹，直至兩腳落地。右腿微曲在後，左脚在前，兩手置於體前。（圖93）

### 三十八、上步兜檔鍾

上左脚，跟右脚，曲膝下蹲成半跪步。上左脚時，兩勾手經胸前，同時向前方猛力前撞，跟右脚時，兩手收至胸前。（圖94）





94

---

### **37. Somersault on the Hand**

Rapidly lower head and bend body. Bend right leg slightly and press it against the ground in a backward direction and make a forward somersault with the head propping on the ground (Fig. 92). When the buttocks have passed over the head, thrust legs forcefully towards the upper front by extending the hips and pulling in stomach until both feet are on the ground. The right leg should be slightly bent and placed behind the left leg. Both hands should be in front of the body (Fig. 93).

### **38. Step Forward, Squat Down and Strike with Hooked Hands**

Step forward with left foot and follow up with the right. Bend knees and squat down. When stepping forward with left foot, raise hooked hands to a position before the chest and thrust them forward forcefully. When following up with right foot, withdraw hands back to the chest (Fig. 94).



95



96

### 三十九、絞花轉身側點腿

(一) 兩手胸前成掌，掌心相對，右手在上，左手在下，隨身體右後轉體，作舞花動作，翻掌成左手在上，右手在下。

(二) 重心移至右脚，上體略前傾，抬左腿向後猛力蹬，力達腳尖。(圖95)

### 四十、搶背

迅速低頭，上體微左轉，屈體團身(圖96)，使前滾時右肩臂先着地滾至左臀，經蹲(圖97)成站立姿勢，左脚在前，右脚在後，左臂微曲大於 $90^\circ$ 。胸前成勾手，右手置於腹前。(圖98)

## 39. Rotate Hands, Turn Body and Kick Sideways

- a. Open hands and place them in front of chest with right hand above the left and palms facing each other. Turn



97



98

body to the right and at the same time rotate hands with wrists as pivot in the form of *xiaowuhua* until the left hand is on top.

- b. Shift your weight on to the right leg, lean upper body forward slightly, raise left leg and kick backwards with the force of the kick reaching the toes (Fig. 95).

#### 40. *Qiangbei* (Forward Somersault)

Lower head, turn upper body slightly to the left, bend body, curl trunk and somersault (Fig. 96). Let right arm and shoulder touch the ground first and then down the body until the left buttock is on the ground. Squat (Fig. 97) and then rise to a standing position with the left foot in front of the right. Bend left arm to an obtuse angle and place it, with hand hooked, before the chest. Place right hand before the stomach (Fig. 98).



99



100



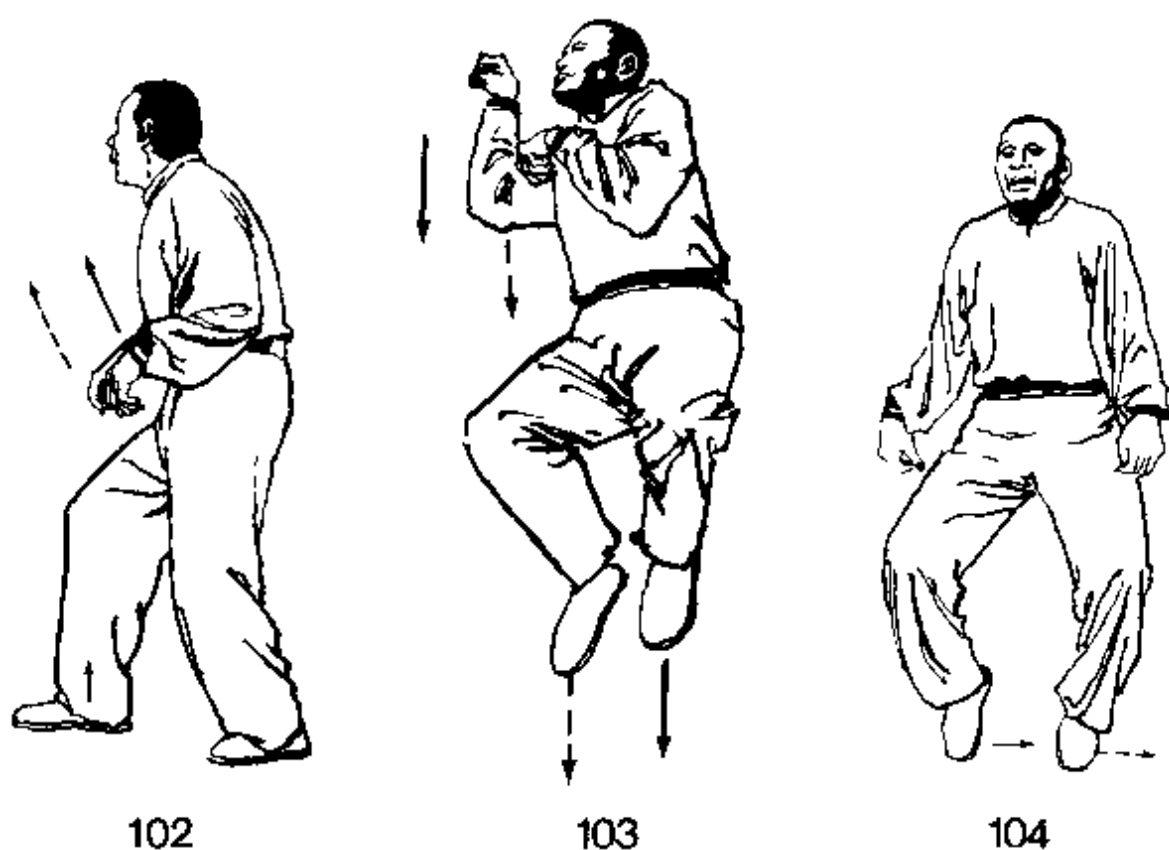
101

## 第七段

### 四十一、騰空雙撞拳（上跳接菓）

兩手下落，右脚向前邁出一步（圖99，100）蹬地跳起，凌空時，曲膝，雙手成勾向前上方猛撞（圖101），落地後（圖102）隨即第二次蹬地跳起，兩臂迅速前伸猛撞；雙撞後，在空中身體左轉90°並迅速曲肘收回胸前，右手在前，左手在後。（圖103）

落地時曲膝，腳尖着地，成開立步，兩手置於身體兩側。（圖104）



## SECTION SEVEN

### 41. Strike with Hooked Hands in the Mid-air (Jump Up to Catch the Fruit)

Droop down the hands, step forward with right foot (Fig. 99, 100), press the ground and leap up. While in the air, bend knees, hook hands and thrust them forcefully towards the upper front (Fig. 101). Immediately after landing (Fig. 102), press the ground and leap up a second time, again extending arms forward and striking forcefully. Turn body 90 degrees to the left while in the air, bend elbows and draw hands back to the chest, the right hand in front of the left (Fig. 103).

Land on your toes, with knees bent, feet apart and hands on the two sides (Fig. 104).



105

#### 四十二、脚尖橫步喜搖肩

左脚向左移，右脚往左跟，兩腳距離始終保持開立步距離（肩寬）。移左脚，跟右脚，移動五至七步，兩肩隨移動有節奏交替向前劃弧，作搖肩動作。（圖105, 106）



106

---

#### **42. Walk Sideways on Tiptoe and Shake Shoulders**

Step sideways to the left with left foot and follow up with the right keeping the two feet at shoulder-width. Repeat this five to seven times. At the same time, describe arcs in the front with the two shoulders alternately and rhythmically (Fig. 105, 106).



107



108

#### 四十三、跪腿坐

（一）左脚向左移步後，曲右膝，脚面繃平着地成盤腿，右臀坐於右脚上，曲左膝蹲撐。（圖107）

（二）左手置於左膝上，右手掌心朝上，快速抖腕三次。（圖108）

（三）右手上舉，在頭右側，快速抖腕三次。（圖109）





109

---

#### 43. Kneel and Sit on One Leg

- a. Take a step to the left with left foot. Bend right knee and place right shank on the ground with the instep stretched out. Rest right buttock on the right leg. Bend left knee to squat and prop with left leg (Fig. 107).
- b. Place left hand on left knee. With palm upwards, shake right wrist rapidly three times (Fig. 108).
- c. Raise up right hand to the right side of head and again shake wrist rapidly three times (Fig. 109).



110



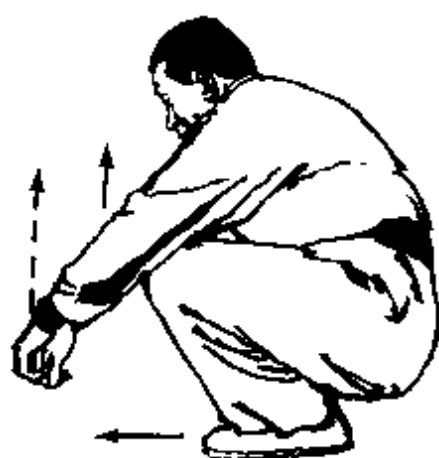
111

## 第八段

### 四十四、前滾翻

(一) 上體右後轉體 $90^\circ$ ，兩手在體前扶地成蹲撐。(圖110)

(二) 兩腳蹬地，同時提臀，屈臂低頭(圖111)使頭後部、背、腰和臀依次着地。當背部着地時，屈膝團身，向前滾動成下蹲姿勢。(圖112)



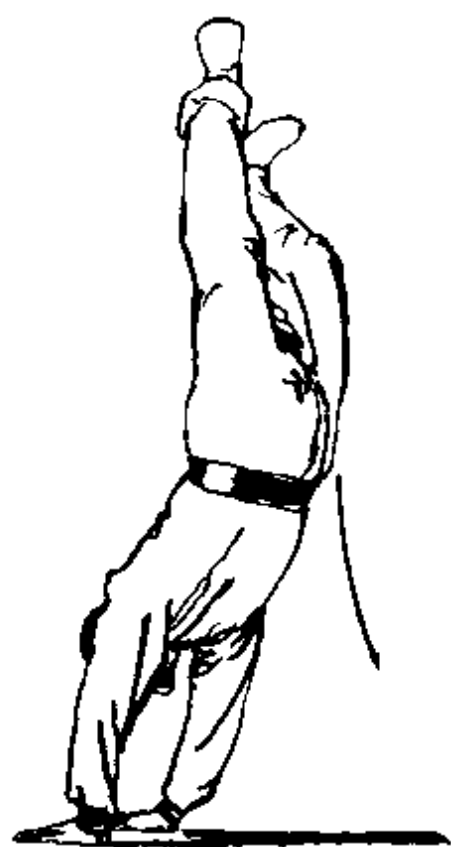
112

---

## SECTION EIGHT

### 44. Forward Somersault

- a. Turn upper body 90 degrees to the right. Place the two hands on the ground in front as props (Fig. 110).
- b. Press ground with both feet and raise buttocks. Bend arms, lower head and somersault forward (Fig. 111), landing successively on the back of head, back, waist and buttocks. When the back touches the ground, draw up your knees, curl body and roll forward to a squat (Fig. 112).



113

#### 四十五、魚躍撲虎

兩脚用力蹬地，向前上方起跳，兩腿積極後擺，抬頭挺身。接着兩臂前伸，兩手撐地後，成倒立部位，稍前傾(圖113)，慢慢屈臂，體後屈成反弓形，使胸、腹、大腿、小腿和脚背依次着地成俯卧。(圖114)



114

---

#### 45. Leaping Fish and Pouncing Tiger

Press ground hard with both feet and leap upwards towards the front. Swing legs back vigorously, raise head and throw out chest. Extend arms forward and prop hands on the ground, with the arms inclined slightly (Fig. 113). Bend arms slowly and bend body backward into the shape of a bow. Then lower chest, stomach, thighs, shanks and instep one by one until you are lying prone (Fig. 114).



115

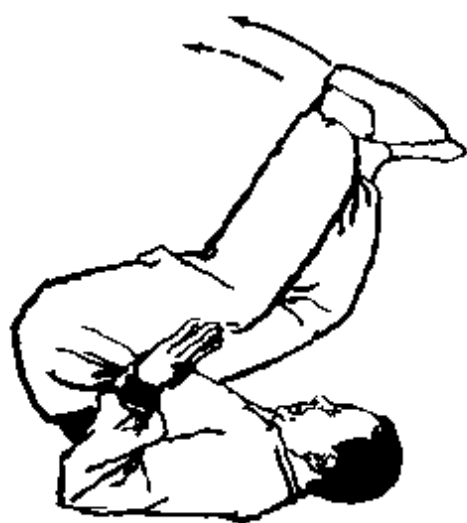
---

#### 四十六、中穿腿

兩臂撐直，頂肩（肩部向支撐手的方向頂出），兩腳蹬地，迅速收腹屈腿從兩臂之間穿出，兩手按地成坐撐。（圖115）

#### 四十七、鯉魚打挺

收腹，舉腿，上體向後滾動成肩背着地的屈體仰撐，兩手扶在大腿上，臀部離地盡量保持在較高部位（圖116），迅速有力向前上方伸體，隨兩腿下壓，成站立姿勢。（圖117）



116



117

#### 46. Thread Legs Forward Between the Arms

Prop up both arms straight, keep shoulders stiff, press ground with feet, and quickly pull in stomach, bend legs and thread them forward between the arms, assuming a sitting position with hands as props (Fig. 115).

#### 47. The Carp Straightens Itself

Pull in stomach, raise legs and roll torso backwards until you are resting on your back and shoulders and your body is curled up. Place hands on thighs and raise buttocks as high as possible (Fig. 116). Then quickly and forcefully extend hips to thrust body forward, press ground with feet and stand up (Fig. 117).



118

#### 四十八、退步虛步絞花

(一) 左脚向後退步，隨退步向左後轉體 $90^{\circ}$ 抬右腿，扣於左膝後。同時，兩掌心相對，右手在上，左手在下，作小舞花，使兩手以腕為軸成反時針旋轉。翻至左手在上，右手在下時，兩手由胸前後刁擄。(圖118)

(二) 落右脚於左脚後，成左虛步，即右脚微曲，重心後移，左脚前點地面。兩手成勾手，分別置於體前。(圖119)





119

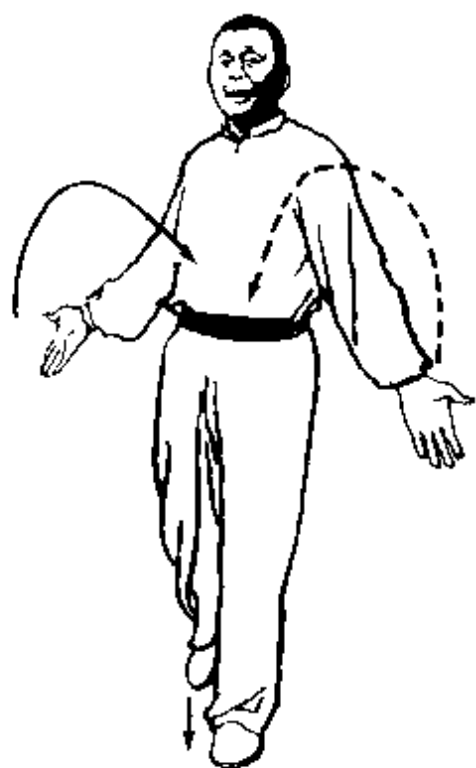
---

**48. Retreat, Take the *Xubu* Stance and Rotate Hands**

- a. Step backward with left foot, turn body 90 degrees to the left, raise right leg and press the instep against the back of the left knee. Simultaneously, place right hand above the left, palms facing each other, and rotate hands clockwise with wrists as pivot until left hand is on top, at which point reach hands outward to seize and take them back to the chest for several times (Fig. 118).
- b. Drop right foot behind left foot. Take the *xubu* stance, that is, bend right leg slightly, shift weight backward, and lift left foot so that only the tip of the toes touches the ground. Hook hands and place them before the body (Fig. 119).



120



121

#### 四十九、收式

(一) 並步抱拳：上右脚成並步，兩手向前伸出，掌心朝上(圖120)。隨重心前後兩手向兩側分開，掌心朝前(圖121)，經外向內連續至腹前成對拳，掌心朝下，眼向左平視(圖122)。

(二) 成立正姿勢：兩拳成掌，貼於身體兩側，兩腿還原成立正姿勢(圖123)，全部套路結束。



122



123

---

#### 49. Final Movements

- a. Bring feet together by moving right foot forward. Reach the hands forward with palms uppermost (Fig. 120). As your weight shifts forward, part hands to the two sides, palms facing the front (Fig. 121). Without pause, draw hands in before the stomach and close them into fists, with the knuckles facing and back of hand uppermost. Turn head and look straight to the left (Fig. 122).
- b. Open hands and place them at the two sides of the body. Stand at attention (Fig. 123).

## 九 猴拳套路中常見術語

### 一、手型：

**拳**：五指卷攏，拳面要平，姆指壓於食指、中指第二指節上。

**掌**：五指伸直並攏，向後伸張。

**勾**：屈腕，五指尖捏攏。

### 二、手法：

**擡拳**：先屈肘，以拳面為力點，直向猛力擊出。

**穿掌**：掌指尖向前，手心朝上，臂由屈到伸，沿另一手臂上直腕伸出，力達指尖。或沿身體某一部位貼近弧行前伸。

**擄手**：先曲肘，抓握對方手臂，以腕關節為軸，手由內向上，向外纏繞，並向回擄帶。

**刁手**：手腕由伸到屈，向內或向外刁捋，力達指尖，猴拳中小舞花之後都有刁手。

**小舞花**：兩手交叉，以腕關節為軸繞環翻轉成另一手在上。

**橫格**：即左右格擋，用前臂內側向左或向右格開對方來拳，改變力的方向，以達到防守目的。

### 三、步型：

**並步**：兩腿伸直並攏，兩腳內側相靠，全腳着地。

**虛步**：兩腳前後站立，後腳斜向前，屈膝，微蹲，全腳着地；前腿微屈，腳面繃緊，腳尖虛點地面，身體重量偏落於後腿。

**跪步**：一腿曲膝，大小腿貼攏下蹲，另一腿曲膝跪地，跪地的小腿撲地，腳跟離地，前腳掌着地。

**蹲撐**：曲膝下蹲，兩腳並攏，腳跟離地，前腳掌着地。兩手與

肩寬距，掌指向前按地支撐。

#### 四、步法

**上步：**後腳向前邁步。

**退步：**前腳向後退步。

**橫步：**兩腳向左或右移動位置。

**跨跳步：**後腳蹬地跳起，前腳前擺落地。

**蓋跳步：**一脚經另一腳前橫邁一步，跳起在空中交叉。落地仍成開立步。

**脚尖步：**兩脚尖着地，移動位置。

**爬行步：**兩手兩腳交替向前爬行。

#### 五、腿法：

**點腿：**支撐腿站穩，另一腿由屈到伸向前點出，脚面繃平，力達脚尖。點出腿高過腰部。上體前傾。

**外擺腿：**支撐腿自然伸直，全脚着地。另一腿由內向外經面前成扇形擺動。

## **IX. Definition of Terms Used in the Chapter on the Monkey Style**

### **1. Shapes of Hand.**

**Fist:** This is formed by closing and doubling fingers, and pressing thumb on the second phalanxes of index and middle fingers.

**Palm:** Keep fist — front flat. Also called open hand, this is formed by reaching the four fingers and thumb straight outward, and bringing them close together. Pull fingers and thumb toward the back of hand.

**Hook:** Also called hooked hand. Here the wrist is bent and the fingers form a hold.

### **2. Hand movements.**

**Zhuangquan** (strike with fist) : Bend elbow first, then deliver a straight blow with the fist — front as the striking zone.

**Chuanzhang** (thread with palm) : With fingers pointing straight ahead and palm facing upward, straighten the arm, which has been bent, and reach it out along the other arm, keeping the wrist straight. The force of the thrust should reach the fingertips. Alternately, you can also thread the arm forward in an arc close to a certain part of the body.

**Loshou** (hand seizing) : Bend elbow and grasp your opponent's arm. With wrist as pivot, turn hand from the inner section to entwine in the upper outward direction and then bring it back.

**Diaoshou** (parry with hand) : Bend wrist inward or outward quickly to hook and turn aside an opponent's arm. The force of the action should extend to the fingertips. In the Monkey boxing style, this movement always follows a *xiaowuhua* (small dancing flower, see next entry).

**Xiaowuhua** (small dancing flower) : This movement starts with the hands crossed, one above the other, and the palms facing each other. Using the wrists as pivot, rotate hands clockwise or counterclockwise until their positions are reversed.

**Hengge** (parry sideways) : Use the inner side of your vertically-held forearm to divert your opponent's punch to the left or right. This is a defensive action.

### 3. Stances of the legs and feet.

**Bingbu** (standing at attention) : A position in which the legs are straight and close together and the inner sides of the feet are touching. Both feet should be firmly on the ground.

**Xubu** (suspended step) : A position with the two legs one in front of the other. The back leg is inclined forward with the knee slightly bent and the foot firmly on the ground. The front leg is also slightly bent, but the foot is raised so that the toes barely touch the ground and the instep is stretched tight. Most of your weight is on the back leg.

**Guibu** (kneeling) : A position in which you bend the knee of one leg, and squat on it, with the thigh touching the calf; while the other leg is bent and kneels on the ground. The

kneeling shank should rest on the ground, the heels should be raised, so that only the ball of the foot is on the ground.

**Duncheng** (squatting and propping): A position in which you squat with the two feet together, heels raised, balls on the ground. The two hands, with fingers pointed forward, are placed at shoulder-width on the ground in front to serve as props.

#### 4. Footwork.

**Sangbu** (advance) : Step forward with back foot.

**Tuibu** (retreat) : Step backward with front foot.

**Hengbu** (sidestep) : Step sideways to the left or right.

**Kuatiaobu** (leap-stride) : Press ground with back foot to leap up, swing the lead leg forward and put it down.

**Gaitiaobu** (overtaking) : Stand with feet apart. Cross legs by passing one foot sideways in front of the other. Leap up, fork legs in midair, and land in starting position.

**Jiaojianbu** (tiptoe) : Move on your toes.

**Paxingbu** (crawl) : Crawl forward on your hands and feet.

#### 5. Kicking manoeuvres.

**Diantui** (thrust with leg) : Stand steady on one leg. Lean upper part of body forward. Raise other leg and thrust it backward with instep stretched tight and the force of the thrust reaching the toes. The kicking leg should be raised higher than the waist.

**Waibaitui** (swing leg outward) : Prop yourself on one leg, which should be straight but not stiff, with the foot planted



firmly on the ground. Swing the other leg inward and upward, then outward before the body with a motion describing a fan.

## 十 猴拳的對攻戰術

猴拳不僅是強筋骨、增意志的體育鍛煉項目，而且不少技擊方法是防身自衛的絕招。根據猴拳多年來的經驗，有以下六種對攻戰術可供借鑑：

### （一）力爭主動 擊打弱點

人體的弱點是：眼、耳、太陽穴、喉頭、後腦、心窩、小腹、軟肋、下身及各關節。對抗性項目都是互相指向對方弱點，把自己弱點隱藏或保護起來以制服對方。在對抗中，要按着自己的願望和企圖，把對方控制在自己手中，使其失去進攻、防守和反攻的機會。

爲了爭取優勢地位，一方面要盡量克服自己弱點，不犯或少犯錯誤，另一方面要主動用猴子嬉戲動作麻痺對手，再給以出其不意的攻擊，這是造成優勢、奪取主動的方法。

### （二）識破意圖 先發制人

爲了取得優勢，必須及時看清對方的意圖，想方設法讓對方產生錯誤，造成錯覺，再行攻擊。如對手有意暴露腹部，以便格擋還擊，此時，可將計就計，向其腹部佯攻並伺機用猴拳中的雙撞拳狠擊對方頭部，先發制人，奪取勝利。

### （三）多頭進攻 一點突破

在進攻中，方法要多樣化，或近或遠，或正或側，使對手摸不清自己的突破點。猴拳較靈活，可用來多頭進攻，可抓對方頭部，

可掏對方襠部，可刁可擄，以擴大對方的防守範圍。當對方防不勝防時，突然用後點腿點對方的襠部，指向其真正的要害。

#### **（四）利用規律 調動對手**

規律是容易被掌握的。當掌握了對手規律時，就可採取對策，奪得優勢。

另一面，我們也可用這正常心理，有意偽裝某種規律，如猴拳動作的方向、路線和距離等。當對方以為掌握了這些規律時，可迅速改變攻防技擊方法。

#### **（五）弱點誘惑 箝制對手**

在格鬥中，可偽裝一處或幾處破綻誘使對手進攻，從而伺機予以猛烈還擊。如對方掃我腿部，我可有意把一隻腳伸到前面，使其來踢，然後迅速抬起前腳，躲過對方，再順勢用猴拳中的腳法還踢一脚。

#### **（六）轉移目標 擺脫對手**

對抗中情況錯綜複雜，千變萬化，要把對手進攻的力量牽引到對自己威脅不大的部位上，以避其鋒芒，轉被動為主動的局面。如對方抓襠厲害，則用側身猴爬行逃竄，當對方不能充份發揮其特長時，突然轉身，用猴擊方法擊其要害。

總之，猴拳對打的戰術要因人而異，並沒有一成不變的戰術。要善於歸納提高，創造出一套適合自己特點的猴拳打法。

## **X. Tactics of the Monkey Style in Actual Confrontations**

The Monkey Style is not just a series of exercises to build up the body and strengthen the will; it contains some of the best tactics of self-defence in the martial arts. Based on the experience of *houquan* exponents, the following six tactics are recommended to the student:

### **1. Gain the initiative and attack your opponent's weak spots.**

The most vulnerable spots of the human body are the eyes, ears, temples, Adam's apples, back of head, solar plexus, underbelly, soft ribs, joints and private parts. All your offensive movements should be targeted on your opponent's weak spots while your defensive actions are intended to protect your own vulnerable points. In any confrontation, your basic purpose is to gain control on your opponent and force him into complying with your will and intention, making it impossible for him to launch on attack, take a defensive measure or attempt a counter-attack.

To gain the upper hand, you must do your best to overcome your own weak points and avoid making mistakes. At the same time, make use of the prankish acts of a monkey to make your opponent slack his vigilance and disregard you. Then attack when he is off his guard. This is one way of creating a favourable situation and seizing the initiative.

2. See through an opponent's intentions and take preemptive measures.

To gain the upper hand, you must be able to see through your opponent's intentions, create false impressions and lure him into making mistakes; then you can attack successfully. For example, if an opponent intentionally leaves his abdomen unguarded hoping that you will attack him there so that he can parry and counterattack to his advantage. If you are able to see through the trick, you can make full use of the knowledge by feinting a blow at the abdomen. This will make him act as you have predicted, and give you an opportunity to strike hard at his head with double *zhuangquan*, the double colliding fists of the Monkey Style.

3. Launch a multi-pronged attack to effect a breakthrough at one point.

You should attack in different ways and at different points, from far and near, from the front and side, so that your opponent cannot easily judge how and where you intend to break through. The great flexibility of monkey boxing makes it possible to use many ways of attacking: you can grasp your opponent's head, pull, grab, feint and manoeuvre in scores of ways. The purpose is to force him to defend himself in many places. The moment you find he is no longer able to defend effectively, attack at a real vulnerable spot, say, the crotch, with a backward thrust of the leg.

4. Takes advantage of your opponents set pattern to make him play into your hand.

A movement that one habitually repeats under given conditions becomes a "regular" movement. It is easy to deal with what is regular. If you know what is regular about your

opponent, you will be in a better position to adopt counter-measures.

You can also make good use of the psychological factor in this by pretending to follow certain fixed patterns yourself, e.g. in the direction, route and distance of your movements. Then when your opponent thinks he knows what is regular in you, change your tactics quickly.

#### **5. Entice your opponent with false openings.**

During a confrontation you can intentionally expose one or several weak spots to entice your opponent into homing his attack on them. This may give you the opportunity to launch a counterattack. For instance, if your opponent is trying to trip you, you can deliberately put one leg forward as a decoy, but lift it just in time to avoid being tripped and, in a continuous movement, return a stylized kick of the Monkey Style.

#### **6. Disengage yourself from an unfavourable situation by distracting your opponent's attention.**

The situation in a confrontation is often extremely complicated and changeful. When you are on the defence, you should try to evade the blunt of an attack by diverting it to a part least harmful to you. This will change your position from the receiving end of an attack to one in which you are on the initiative. For example, if your opponent is exceptionally good at grasping the crotch, you can escape him by using the monkey's sideward crawl. When you find he is no longer able to give full play to his strong point, you should turn around quickly and hit him in a vital part.

In summary, a Monkey Stylist uses different tactics under different circumstances as appropriate to his own achievements. There are no cure-all tactics. The monkey boxer should be good

at summing up experiences and making improvements in order to develop methods of fighting most suitable to his own special traits.

## 結束語

爲什麼猴拳能流傳兩千多年？爲什麼猴拳能使千萬人傾倒？爲什麼猴王能層出不窮？……當您讀完這本小冊子的時候，可能已經有了自己的判斷和答案，而更主要的答案，我們認爲，還要靠您自己的實踐。

猴拳和其他文化藝術一樣，貴在創新。當您基本掌握傳統猴拳套路之後，希望能根據自己的特長，加以發展，加以創造，這不僅能賦予古老猴拳以新的生命力，也能使自己寫出第二本、第三本……新的猴拳書，從而爲中國功夫作出卓越貢獻。這也正是筆者衷心的期望。

當此書即將結尾之際，筆者衷心感謝香港海峰出版社的支持，感謝各位武術行家的熱心協助，感謝曾爲此書出過力的各位朋友。

習雲太 李高中



## CONCLUSION

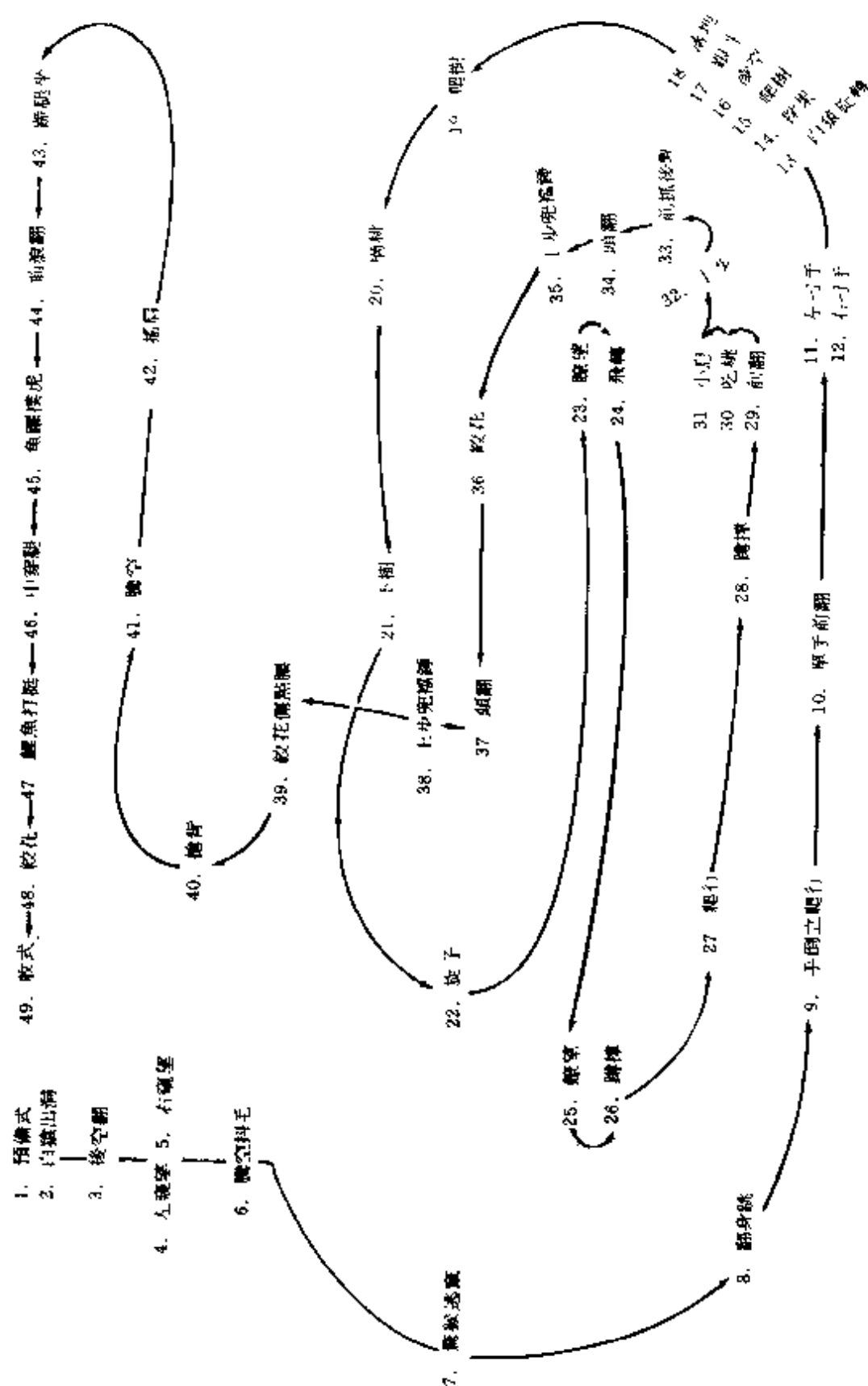
Why is it that Monkey Style has lived through tow thousand years and is still so deeply loved by the Chinese people? Why is it that so many "monkey kings" have appeared in history? Now that you have finished reading this book, you may have formed your own judgement and found your answers. However, a more to-the-point answer, as we see it, can only be given from your own practic of the art.

The highest achievement in Monkey Style, as with any other kind of art or culture, is its creativity. When you have basically mastered the traditional forms of the art, it is hoped that you will try to create and develop new skills based on your own strong points. This will not only inject new life into a traditional art; it may enable you to write a second, third or fourth book on Monkey Style, which will be an outstanding contribution to the blossoming of Chinese *gongfu* throughout the world. This is the cherished hope of the present writers.

As we are coming to the end of the book, the authors wish to express their gratitude to the Hai Feng Publishing Company of Hongkong for their support, to various *wushu* experts and bigger and smaller "monkey kings" for their wholehearted assistance, and to all friends who have contributed in one way or another to the publishing of this book.

Xi Yuntai  
Li Gaozhong

猴拳套路路線示意圖



## Diagram of Monkey Style Routine

1. Preparatory moves.
2. White ape comes out of the cave.
3. A back somersault in the air.
4. Peeps to the left.
5. Peeps to the right.
6. Leaps into the air with hair bristling.
7. Frightened and runs away.
8. Leaps and spins.
9. Walks on his hands.
10. A forward somersault on one hand.
11. Cross-jumps to the left.
12. Cross-jumps to the right.
13. The White ape spins.
14. Looks for fruit.
15. Climbs a tree.
16. Leaps into the air.
17. Backward somersault.
18. Drops to the ground.
19. Climbs the tree again.
20. Picks the peaches.

21. Climbs down.
22. Spins.
23. Looks around.
24. Spins.
25. Looks around again.
26. Squats down.
27. Crawls along.
28. Squats down.
29. A forward somersault.
30. Eats the peaches.
31. Takes a short rest.
32. Moves forward.
33. Grasps with upper limbs and thrusts with foot.
34. Loops with the head.
35. Moves forward.
36. Twists the body.
37. Loops with the head.
38. Moves forward.
39. Rotates the hands and kicks sideways.
40. *Qiangbei* (forward somersault).
41. Soars.
42. Shake shoulders.

43. Kneels and sits on one leg.
44. A forward somersault.
45. A leaping fish, a springing tiger.
46. Thrusts legs forward between the arms.
47. Carp stands straight.
48. Rotates the hands.
49. Final movements.

Images have been losslessly embedded. Information about the original file can be found in PDF attachments. Some stats (more in the PDF attachments):

```
{
  "before_pdg2pic_conversion": {
    "filename": "MTExNDc0NTluemlw",
    "filename_decoded": "11147452.zip",
    "filesize": 1078060,
    "md5": "aa730be47934c8370a7a4af031165842",
    "header_md5": "0f56b5025cb3985e6a057a97dcd461bc",
    "sha1": "97ac309cf7b4fea3551cffa1a5dd869f26b46e57",
    "sha256": "91439e947245745a481868a06d00814f67f74b3aa33e3baeb030ca45931edf12",
    "crc32": 2101651839,
    "zip_password": "",
    "uncompressed_size": 1064501,
    "pdg_dir_name": "\u7334\u62f3_11147452",
    "pdg_main_pages_found": 137,
    "pdg_main_pages_max": 137,
    "total_pages": 145,
    "total_pixels": 1044736
  },
  "after_pdg2pic_conversion": {
    "filename": "MTExNDc0NTluemlw",
    "filename_decoded": "11147452.zip",
    "filesize": 3073877,
    "md5": "2b8fe25b11ba4eaeef00dd375d42f612",
    "header_md5": "830ef789ca1dd6fcc56f97627e8e94c2",
    "sha1": "40ac700f09a8b78cc6d280ca2fc1cc874eea92b2",
    "sha256": "dac1f7c26b9dc11d68e01983c0e193101f77745ffa1b462a45d016ef187834df",
    "crc32": 3229804966,
    "zip_password": "",
    "uncompressed_size": 3093546,
    "pdg_dir_name": "",
    "pdg_main_pages_found": 137,
    "pdg_main_pages_max": 137,
    "total_pages": 145,
    "total_pixels": 135811072
  },
  "pdf_generation_missing_pages": false
}
```